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**We've got the power! Don't expect to see a change if
you are not one: A Literature Workshop on *Lord of
the Flies* by William Golding**

An elective workshop for 12th graders

Trabajo de Titulación Para Optar al Grado de Licenciado
en Educación y al Título de Profesor de Inglés.

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Introduction

The study of English as a foreign language in Chile has a long standing tradition of relegating Literature to a second place. Literary texts have come to play the role of containers of linguistic features, and students are merely expected to identify structures and replicate their uses in other contexts. However, analyses of grammatical structures are a far cry from literary analysis. Using Literature in the ESL and EFL classrooms has benefits in several areas. It is beneficial to language development, and also it is a good resource of accurate diction, diverse sentence patterns, and passionate narratives (Ghosn qtd in Keshavarzi, 555). Since literature is related to real-life situations, it deals with accurate diction. The language employed in literature is the language of its audience, so it cannot be inaccurate. Also, since literature deals with different moods as well as situations, it is prevalent with diverse forms of sentences. Actually, different people talk and write differently. As such, literature contains all these various forms of use of language. (555)

Teaching civics through Literature allows readers to access complex topics and issues by meeting them when reading. It is of paramount importance since teaching citizens in a democracy, particularly young people, the necessary knowledge, skills, and attitudes of responsible citizenship is not that common as other subtopics. Therefore, the following project consists of an extracurricular workshop that is going to be applied using Literature into the classroom in which students develop the necessary skills to be responsible citizens.

William Golding's *Lord of the Flies* (1954) is an allegorical dystopian novel. It uses a set of symbols and situations that speak of transcendent themes such as what it means to be part of a community, the nature of good and evil as cultural constructions and the fragility of civilization

which make it into a particularly good resource to teach English to twelfth grade high school through Literature.

Lord of the Flies has been labeled both as adult literature and young adult literature and containing some distorted aspects coming from Children's Literature, so it is paramount to study them and how they interact in the novel. In order to fit the novel into a category, this project starts with a Theoretical Framework in which relevant concepts for the workshop are discussed. They include Literature, Children's Literature, and Young Adult Literature. These concepts act as background for the designer to justify her choices.

The next section includes the Needs Analysis. It contains statistics showing students' needs prior to the application of the workshop. A questionnaire was applied to 17-year-old students at Colegio Santo Domingo de Guzmán, Valparaíso in order to get the necessary evidence which guided the teacher towards what the students expect and need. Among other things, the questionnaire resulted useful in steering the construction of activities and the alterations made to these activities which will be later carried out in the workshop. Following the the Needs Analysis, the section "Syllabi" includes a short description of the syllabi that were used in the conception of this workshop and the reasons behind their selection.

This course is designed for students who are interested in English literature. Through the analysis of Golding's *Lord of the Flies* (1954), the main goal of the course is to encourage students' love for reading. Students will be given instruments to become more thorough readers, who read beyond mere information into the more aesthetic and political implications in literary works they are going to read may imply and to build a personal stand on how and what to do when approaching literary works. Training students to read this way has a double

purpose. While learning how to read literary texts, students should also be able to recognize that social and political events can have a myriad of readings and as active, responsible citizens it is an obligation to have one of their own.

The main objective of this project is to teach English through Literature. By studying and critically analyzing the novel students will develop their critical thinking. Secondary objectives include fostering reading habits, promoting a respectful attitude, and endowing the students with the basic tools for them to become leaders. In order to do this, critical thinking activities will be carried out in the form of dialogues, debates, argumentative reading and writing which will promote the expression of different points of view.

The General Planning section includes the contents to be covered in the workshop, the way in which they will be studied, and some other information that is relevant to the course. The Sample Lesson section includes a representative choice of what is going to be taught. The sampled classes show a detailed sequence using the ESA model providing detailed information on the activities plus their materials. The idea is that instructors can have available information to teach this project after watching its description.

Literature

Literature is a term that is used to describe not only written texts but also some spoken materials. It is a complex concept with lots of definitions proposed by experts such as writers, literature critics and teachers who have tried to explain or describe what Literature is throughout the world history. (Culler, 20) Certainly not all of the definitions fit the purpose of this project, so as a matter of clarification, an appropriate definition of Literature will be proposed.

First of all, it is essential to debunk the popular notion that literature is everything that is written, or dictionary entries that state that literature is “written artistic works, especially those with a high and lasting artistic value.” (Cambridge Dictionary) These visions limit the literary production to a canon that is restricted to a future acceptance whose endorsement is under the same scrutiny the term is. However, that discussion as the discussion of whether literature includes mere imaginative or creative works are questions critics still do not agree upon and, for that matter, no that old. Nothing is definitive and a lot of conclusions raised by some critics are considered popular misconceptions by others. Literature has a strong and deep meaning, but this is not a definition. (Eagleton, 1) Whereas some make all value reside on creativity, some others will explain literature as a special usage of language, thoroughly crafted to achieve certain effects and reactions in a reader who is impelled to build meanings out of built ambiguities and musicalities. The reader is going to interpret the language devices in order to get what the writer intended to evoke when producing the literary works. Those interpretations will vary depending on the experiences and historical contexts the reader may have.

In eighteenth-century England, the concept of literature was not what it is thought today as creative or imaginative writing. It was more than that. Literature meant “the whole of valued

writing in society". It comprised "philosophy, history, essays, and letters as well as poems." During that epoch, what made a text "literary" was the fact that it followed certain standards in relation to the way it was written. Writing which embodied the values and taste of a particular social class was qualified as literature; other kinds of writings were not. However, literature did more than represent certain social values; it was an important instrument for a deeper entrenchment and wider spreading. (Eagleton, 17)

But in the time of the Romantic period, literature was becoming synonymous with the "imaginative." It meant to write about non-real situations instead of writing about what is happening at the moment. Literature became an alternative ideology, and the imagination became a political force whose task was to transform society in the name of the values followed by it. (Eagleton, 18-20)

Authors such as Eagleton, Thompson, and Meyer agreed on the fact that literature requires the careful use of language which means for the reader to interact with the literary work which represents at the same time the culture and traditions of a language or a specific place. But, even though they deem the language used in literature as a characteristic, it does not define it entirely, since it is a concept that is constantly evolving.

Literature can be seen as the transformation and intensification of ordinary language. The language used into the literary works is more complex. The words used by the characters into the literary works are not the ones that ordinary people use in common life. As literary works are made of words, they can be seen as a particular organization of language. Therefore, it is not correct to understand literature only as the expression of the author's thoughts or ideas due to the fact that a literary work is not the expression of certain feelings and contents only as an

argumentative piece is. Those ideas are part of motivation only to write such a literary text. However, novels and poems are basically defined by the way they were written. Thus, each word was carefully put in a specific way for a specific reason: to give the text a complexity it requires to define its character. (Eagleton, 2-3) It does not mean that the authors' ideas or thoughts are not presented into it because indeed they are, but those ideas are given to the readers in a way in which they may interpret them from the language used, and not directly by reading them explicitly. Literature does not inform or communicate belief directly. Instead, it conveys timeless truths in order to distract the masses from their immediate words, nurturing in them a certain ideology or message. (Eagleton, 26) Meyer coins those implied messages as implicatures which are the motivation that authors have to write a literary work.

The definition of term "Literature" turned problematic by the late-twentieth century (Widdowson 2-4). It is not easy to explain Literature if the person who defines it does not know much about the history and the changes that the word has suffered, and also because the meaning of the word changes as the Literature constantly does. On the other hand, it is possible to claim that the word "Literature" can be used in many different ways, having slight differences in relation to how it is used and/or written. (Widdowson, 4) For instance, there is a difference in meaning when the word "Literature" is written with an "L" and when it is written with an "l."

"Literature" written with a upper-case "L" and within inverted commas is intended to have the conception of the global body of a literary work, an elite of production which has the highest achievement of aesthetic and moral merit, which gives it a claim for universality. While the latter, that is to say, when the word "literature" is written with a lower-case "l" and without setting it between inverted commas, it carries the meaning of a neutral discursive capacity. It

means that it is differentiated from other pieces of writing in terms of the creativity or imagination used when writing. (Widdowson, 4) Nevertheless, apart from the powerful differences in meaning that can exist in relation to just the way the word “Literature” is written, there are differences in how words are used in it.

Literature is not only defined in relation to the way texts are written; the way in which they interact with the reader is also important. The reader reads aesthetically when reading does not have the purpose of getting information such as dates or facts only. If the text contains only that kind of information, then the reader would read it efferently, which means that he/she does not try to interpret or get something else from the text. (Meyer, 4-8) Literary texts carry out more than merely information. They carry out emotions, ideologies, thoughts, motivations, among other intentions behind the pieces of art that literary works are, but as it was mentioned before, those intentions and thought are implied.

Literature implies a reciprocal relationship between a text and a recipient. The readers use their background and sensitivity to build meaning from the selected words and the way they were used. The reader negotiates with an ambiguity that creates a sense of beauty. Therefore, literary works are read aesthetically. From what Eagleton states in *The Ideology of the Aesthetic*, aesthetic and interpretation can be seen as synonyms. (Eagleton, 327)

Reading a literary text involves a pleasurable activity, but at the same time part of that pleasure is connected to an awareness of language and the surrounding world. When reading, a person learns about two levels of subjectivity: first, about the variety of human types represented by the characters and, also, about the mastermind that creates everything on page, the author. The reader establishes a dialectical relationship with an author, with some words and with himself:

literary works are a connection between both the author and the reader. (Thompson, 4) Literary works provide the readers a kind of outline of a society proposed by the author that is confronted to the one they have. The interaction between these two visions gives insights and perspectives of it. (Widdowson, 18)

Certainly, the question of what literature is turns to a never ending challenge, as theorists have wrestled with it without notable success. The reasons behind it are evident given that works of literature are all different and it is difficult to establish a first-hand canon which is universal and fixed. Critics may disregard a work as cheap literature or mere entertainment (literature in the strict sense, but nothing else), and they will resonate in later generations and be hailed as classics. (Culler, 20) For instance, Melville's 1851 novel *Moby Dick* was considered a failure by contemporary critics, even though, it is considered now as a masterpiece which is most of the times cited as one of the best works because of its complexity and use of symbolism. (Lombardi)

Apart from the differences when defining the word literature, there are also differences in how to decide whether a piece of writing is literature or not. As the concept of literature has not only one definition, different methodologies to classify those definitions were proposed. Meyer states that there are different types of definitions, and to classify them he worked in two different categories. The first one is called the "Criterial approach", which means, that to distinguish among literary works there must exist a list of requisites that the literary works should meet to be considered literature. However, that is too rigid as classification since not all of the texts follow all the criteria. Meyer prefers the definitions of the second group called "Prototype approach", in which a network of similarities and relationships either in the overall or in the details of the work are necessary to create a pattern that the literary work must follow to be

considered and judged as literature. (Meyer, 1-3) This last classification works on a more open and flexible concept. These approaches are methodologies of classification due to the large amount of definitions that the word literature has. Keeping that in mind, it is suggested that prototypical literary works are written texts; marked by careful use of language; written in a distinct literary genre as poetry, prose or drama; read aesthetically; intended by the author to be read like that; and contain implied information to be decoded by the reader. Of course, the prototypical literary works do not necessarily have to meet all of the requirements to be or not considered as literature, but they must have at least some of them, and a certain agreement on the classification of it. (Meyer, 3)

Children's Literature

Defining Children's Literature can be unexpectedly problematic or tricky because there is not a general and clear definition of it, instead, there are some conventions that agree on certain patterns that a book, novel or story may follow to be considered as such. Even though those conventions may render a text as Children's Literature or not, throughout the history there have been many books that at first were written to be read by adults, but then, were put or adapted into the category of Children's Literature. So, to avoid any misunderstanding, it is necessary to define what children's literature means for this project.

Children's Literature as a concept did not exist up until the early eighteenth century. From that moment onwards, it is possible to talk about literary works produced and made for an audience of children. This; however, does not mean that children were able only to read books since then. Indeed, books have been read by children since the earliest periods of history such as during the Middle Ages and Renaissance. (O'Sullivan, 7)

Children's Literature is the only category of literature that is defined in terms of its intended readership, which means that "children's literature is not children's literature because it is written by children, nor because it is about children, but only because of who it was ostensibly written for." (Grenby, 199)

Fang agrees with the notion that children's literature can be developed in relation to the audience to which it is written for, but he adds to the point by stating that children's literature can be defined by three main aspects: the audience it is written for, the purpose for which it was written and the style used in its writing. (Fang, 8)

Keeping track of what Fang proposes, Barbara Stoodt narrows down the purpose for which children's books were written by explaining that children are supposed to expand their background and generate meaning from what they are reading. Therefore, the intention of children's books must be in response to those necessities. Consequently, as children's books must generate meaning, the way in which children's literary texts are written is also important; memorable children's authors must skillfully engage the readers using correctly the language not only to engage the readers with the stories, but also with the language used. (Stoodt, 5)

Children are shaping their knowledge of the world by reading (or being read by their parents) Children literary works. The words and vocabulary must be carefully chosen as the intended audience of children's books are learning not only from the experiences showed in the books, but also from the language the author uses within them.

Grenby in the book *Children's Literature* traces the genres that permeate Children's Literature. Those genres have existed since the beginning of the seventeenth and eighteenth centuries, and they include: fables, poetry, moral and instructive tales; school story; family story; fantasy; adventure Story.

The classic fable is a short fictional tale which has a specific moral or behavioral lesson to teach that is explained most of the times at the end of the story; poetry, or at least the poems intended to be read by children, that classification is a bit problematic as not all the critics agree on what should be or not considered as children poetry; moral and instructive tales were books designed for teenagers mainly in which fashionable social problems were dragged to satisfy some educational or social theory; school stories are the narratives set in school scenarios in which children fit happily into their school; family stories are the narratives which are set within a family; fantasy is an ambiguous genre that can incorporate the serious and the comic, the scary

and the whimsical, the moral and the anarchy. It can be set in another world or in the one we live and it can also include magic, superheroes and other features; the adventure story is difficult to distinguish from other kinds of texts, many classic texts that narrate adventures seem straightforward to fit this category. All of the genres have some characteristics that differentiate from one another, but they all share the main two principles of what children's literature is: The intended audience it is directed to, and the fact that the intended audience is seldom actively involved in studying it academically.

Some authors believe that writing for children is less complex than writing literary works for adults; however, that is not true. Children's literature is more complex than it seems because the vocabulary and the words must be correctly chosen so as not to create misunderstandings in children's conception of the world.

Another dimension of the complexity of discussing children's literature is that adults write, criticize and market it, but children are the target audience. Since children's books are not necessarily didactic as centuries ago, the question of adults detecting children necessities can be countered by the possibility of adults shaping it. If the case is the former, children's books are a minefield in which ideologies are unquestioned.

Many people deny having been influenced by the books they read in their early years; however, there is a high possibility they were. Children's literature is the first kind of texts people read. They not only act as a gateway to first knowledge and reading experience, but these texts also constitute their first learning of how to be before their real experiences. (Hunt, 2) So, children's books can be seen as even more dangerous than other genres because in the case of adult literature and young adult literature the reader has certain maturity and can discriminate among

doctrines, ideologies and thoughts that authors are implying as undeniable truths in each of their words.

Hunt also states that readers are ideologically constructed by their identification with the character (49), thus the intention of the author must be considered as purposeful because it must give the reader a positive appreciation of the world, in other words, children's stories are written for social aims besides instructing children into particular ideas and questioning society. (Stephens, 3) Taking into account the origins of Children's Literature, an important figure from the Enlightenment takes place. The philosopher John Locke postulated that the mind was a tabula rasa inscribed by experience. Children of all social classes could, ideally, be shaped into productive, "virtuous" members of society through constant exposure to "good impressions." Harmful impressions were to be avoided as much as possible, and, were unavoidable, erased through negative associations. Thus, the role of the educator was to reinforce positive impressions and discourage the formation of negative ones through a process of conditioning. (Rosenthal)

Locke's distrust of the purely imaginative and his advice that recreations and plays be put in the service of learning were similarly adapted to bourgeois goals in books for children. Eighteenth century writers for children adopted and adapted Lockean principles in order to shape children on all social levels and prepare them for life in a swiftly changing, upwardly mobile society. (Rosenthal)

Lord of the Flies cannot be classified under this label due to the fact that the novel's purpose is not to entertain, inform or be read by children nor foster a positive appreciation of the world in children. Nonetheless, there are some elements that the novel shares with children's stories.

Golding's novel is an allegorical fable whose characters are children and whose situations provide the reader with the opportunity to question society.

Young Adult Literature

During the course of the last half century, the concept of Young Adult Literature was born and experts have tried to define it. The term has had numerous names over the years, among which labels such as adolescent literature, adolescent fiction, and junior teen novels are prevalent. (Bushman qtd. in Lynn, 8) Other less used labels include juvenile literature, junior books, and books for teens. However, due to the negative connotations that words as adolescent and teens could imply, most experts agree on the fact that the most suitable name is Young Adult Literature. (Cole, 49)

There are several definitions of what Young Adult Literature (YAL) is, but the problem is to settle for the most suitable one. Indeed, choosing only one defining criteria from the great variety is really difficult. Nielsen and Donelson defined as YAL those literary texts that are written for children between ages of 12 and 18. (1985, p. 9) but that definition is still not accurate.

Young Adult Literature can be described as texts—destined to adolescents, primarily—in which teenagers are the main characters of the stories where they struggle and deal with different situations taking into account that they must make important decisions under those conditions.(Cole, 40-59) Those characteristics make YAL interesting for teenagers but at the same time do not differentiate YAL from other types of literary texts, even though they have differences (Herz and Gallo qtd. in Glaus, 408). Children's literature is written to be read by children, and adult literature is intended to transmit and/or convey other problems, which are not necessarily interesting for young adult readers.

Young Adult Literature is a genre that is focused on adolescent problems. The language used in YA literary works is similar to the one used by the teenagers in their everyday life, in contrast to the concept of literature in which the language of the plot is different from the language used in real life. (Hipple qtd. in Lynn, 8) According to Lynn, the way in which language is used leads the reader to feel closer and identified with the character, as they speak the same language in their everyday lives. In other words, it makes the story, book, novel, etc. appealing to young people.

Pamela Cole states some characteristics that define the YAL genre; the protagonist is a teenager, the events orbit around the protagonist and his/her struggle to solve it, the story is told from the viewpoint and voice of a teenager, literature is written by and for young adults, literature is marketed to young adult audience, the stories do not have a “happily-ever-after” ending which is a characteristic of children’s books, parents are noticeably absent, themes address coming-of-age issues such as maturity, sexuality relationships, and drugs, books contain under 300 pages, closer to 200 (Cole, 49), because the length may be intimidating. (Lynn, 11) The adolescent sees herself in the text: her process of growth, her puzzlement, her awkwardness, without judgement or an obligation to conform as they leaves these features behind. The young reader reads themselves in the text as they are.

Hence, young adults prefer those kind of stories because the situations in them are often similar to the ones they are living, and also because YA stories are more clearly written and explained by the authors, making the reading process easier and more effective. So, a good approach to define YAL is to consider what teens choose to read as opposed to what they are required or imposed to read. However, engaging adolescents with this easy-approach is not what defines YAL, but a consequence of the process of identification going on between reader and text.

Trupe catalogs certain themes that are frequently treated in YAL. Even though most of the texts have a main topic, it does not mean that there is only one per text, Trupe, in her book, points out different ones that range from Abuse, Sexual Violence, and Healing, Poverty's Challenges, School Days, among others, to Sexual Identity, Sexual Desire, War's impact. Apart from them, there are eight genres of young adult literature, which are also mentioned in the book, they are *Realistic Fiction*, *Historical Fiction*, *Adventure/Mystery/Horror*, *Science Fiction/Fantasy*, *Biography*, *Nonfiction/Informational*, *Graphic Novels*, and *Novels in Verse/Poetry*. This shows that YA literary works can be set in almost every scenarios and can also be written in almost all the literary genres mentioned above. Teenagers have a great variety of options from which to decide what to read. (50)

YAL refers to the material that young people choose to read in their free time, but it is not only what young people choose but what is advertised by the publishers as young adult books. (Bates qtd. in Howell, 9) Most of the times, what starts as a YAL phenomenon extends to other age groups and a marketing campaign transcends younger readers. Experts tend to disregard YAL as mere merchandising, a good product that is most of the times physically attractive in terms of colors and covers; however, this commercial resonance opens the question of whether YAL texts are universal and not just a marketing phenomenon.

All these features help young adults to shape a solid critical perspective of the world and themselves along their pursuit to find their own identity, a moment in life that can be seen as a transition or phase from childhood to adulthood. Dystopian novels tend to attract young adult readers as they show an active protagonist in opposition to a hostile environment that mirrors teens' own growing sense of their role as agents in a community. (Shooles and Ortenson, 17) They can see themselves reflected in the protagonists' actions. If the protagonists can fight

against the political forces, fight of power and injustice, then young adult readers feel they can do it too.

Although *Lord of the Flies* is traditionally not considered to be a young adult novel, it is commonly taught at the secondary level in many schools. In Chile for instance. Its reading is compulsory in second or third year high-school depending on the establishment; it is even suggested in the national curriculum. William Golding's *Lord of the Flies* cannot be categorized as Young Adult Literature because it does not follow the main characteristics of it, even though it may share some of them such as the problem that the protagonists struggle to solve, or the absence of adults or even the dystopic elements that the novel carries out, and the way in which those elements are related to society.

Dystopias are often warnings about societies and they criticize government and power. (Feenberg 53-54) Dystopian literature is a genre that is growing popularity in young adults' literature, an example of that is the great popularity that *Hunger Games* has had in teenagers. Unfortunately, the concepts and ideas put at play by Golding in *Lord of the Flies* evidence to be of a different complexity, relating and detaching from YAL as a genre, and the novel does not seem to be as attractive as the one mentioned above or the ones that young adults are looking for.

Elements and themes present in the novel

Dystopia

The 20th century has been a period of doubts about the future and the viability of the modern projects, it has had an impact on literature too. Since 1909 onwards the dystopian literary works have been varying in terms of the themes and stories that they contain, but there are two main characteristics that are commonly shared by dystopian novels, those characteristics are the totalitarianism and the control of the masses and their freedom.

Dystopia is generally considered as the negative of utopia, while utopia is a term that was coined by Thomas More in 1516 which means “no place,” it describes an island where everything was perfect. Consequently, dystopia would be a place in which everything is imperfect, but certainly, that is not the correct way of understanding dystopia. It can be seen as utopia’s twentieth-century doppelgänger, dystopia is not simply the opposite of utopia because the opposite of it would be a society that is either completely unplanned or is planned to be deliberately awful, so dystopia can be seen as a utopia that has gone wrong or that functions only for a particular segment of a society. Yet, dystopia does not have to be exactly a utopia inverted even though the opposite of dystopia seems to be utopia. (Gordin, Tilley, and Prakash, 2)

By considering utopia and dystopia as linked phenomena, we are able to consider just how ideas, desires, constraints, and effects interact simultaneously. Utopia, dystopia, chaos: these three are not just ways of imagining the future (or the past) but can also be understood as concrete practices through which historically situated actors seek to reimagine their present and transform it into a plausible future. (Gordin, Tilley, and Prakash, 2-3) Therefore, the idea to create a dystopian literary work, must be thought as a way of showing others the future plausible

results of what is happening in the moment in which it is written. So, Gordin, Tilley and Prakash suggests that readers must think utopia and dystopia as styles of imagination and approaches to radical change. (5) Apart from that, some other characteristics may shape the definition of it or may help the reader to understand how dystopia works.

In dystopian literary works a conflict is needed for instance, and there is always an event in which the main character realizes the rift between what is happening and how it would be better. (Ferris, 2) Dystopias essentially deal with power as the prohibition or perversion of human potential. They tend to offer two-dimensional character types dramatizing the eternal conflicts between individuals' choice and social necessity as shown in *Lord of the Flies* where Ralph and Jack represent completely opposite views and thoughts. Dystopian literary works are quintessentially ideological novels, engaging the reader with those ideologies (Malak, 10-11) because they show how dangerous and prejudicial the desire for power that political ideologies carry are to the rest of the people, the community, and to the world, as Golding tries to show in his novel.

There are two types of dystopia; external dystopia and internal dystopia. The first one, is the one which happens in a world created by the author, which is expressed generally by a government or boss imposing its rules to the main character that must suffer that oppression. On the other hand, the internal dystopian, considered the most dangerous form of dystopia in the kind of story that happens into the main character's mind. (Ferris, 14-23) Golding's novel *Lord of the Flies* is somewhere these two positions as it is not a story in which an internal mind's battle occurs but a consecutive of allegorical situations that result in a closed-community version of dystopia.

The island world is compared to Eden: the boys “accepted the pleasure of morning, the bright sun, the whelming sea and sweet air, as a time when play was good and life so full that hope was not necessary and therefore forgotten.”⁶ But this setting is simultaneously sinister and hostile. (Dickson, 46)

As dystopian Literature can be understood as a utopia that went wrong, Golding’s *Lord of the Flies* also follows that conception. Indeed, the novel opens in Eden (Friedman, 59) in which the characters start organizing what they pretend to do to be rescued. Ralph is elected democratically by the rest of the children, and they take turns to speak using the conch. But, as the novel grows, the boys begin to change their behavior and turn into savage, the conch is not respected anymore, the aim of their daily activities was not to be rescued but killing pigs, and the authoritarian Jack and his tribe do not take decisions democratically. The paradise is now hell. Golding’s dystopian representation incorporates non-celebratory carnival de-crowning to challenge the idea that civilized English do not commit the atrocities made by the Nazis during World War II, which is deployed into the novel as an attack on what Golding considers. (Crawford, 117)

Taking that into consideration, it is possible to say that William Golding’s *Lord of the Flies*, is not dystopian literature merely, but shares some features such as the fact that in Golding’s novel there are some events that leads to a dystopia, or the fact that in the story there is a constant fight for power and how the mini-society that children have created should work. So it can be seen as a story that contains dystopic elements in its roots. But it is necessary to clarify that *Lord of the Flies* has only elements of dystopia which does not mean that it can be classified as dystopian novel, indeed, it shows more the spirit of corruption within human beings without

the restraints of civilization that leads to a dystopia. That spirit of corruption is told by Golding by using elements of allegorical tales.

Allegory

In *A Glossary of Literary Terms* the term allegory is defined as “a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the "literal," or primary, level of signification, and at the same time to signify a second, correlated order of signification.”(Adams, 5)

‘Allegory’ derives from the Greek word *allegoreo*, formed from *allos* (other) and *agoreuo*, (to speak in a place of assembly, the agora, the marketplace). The ‘other meaning’ of allegory may conceal a secret significance, in that it may persuade readers to probe for another meaning, it may enrich the meaning that has been given, or it may draw attention to a split between the surface meaning and what is underneath. (Tambling 14)

Allegories are metaphorical, but at the same time have a more fixed character granted by the community which has circumscribed its significance and value. In words of Tambling, “[i]f the words indicating that a comparison is being made are discarded, that is a metaphor. A metaphor sustained, and developed, is allegory.” (14) Allegories imply a meaning built by an interpretive social group which reads and adds to an image. Somehow, it is a rhetorical figure whose complexity is guarded by the society that sees its birth and shares its meaning, “it describes one thing under the image of another, or speaks one thing while implying something else.” (Tambling, 14)

There are two types of allegories, the first one is “Historical and political allegory,” in which the characters and/or actions represent or “allegorize” historical figures and events; and the second one is “The allegory of the ideas,” in which the characters represent concepts and the story represents or allegorizes a doctrine or thesis. In the last type the main device is the personification of the entities. Allegories work in a more limited range of interpretation based on a community assigning a value to a symbol. (Abrams, 5)

A variety of literary genres may be classified as types of allegories, as they all narrate a coherent story which signify another one, in those genres it is possible to find fables, parable, exemplum, and proverbs. (Abrams, 7-8) Therefore an allegory is a story with two meanings, a literal meaning and a symbolic meaning. So, a story becomes an allegory when all the characters, places, things, and events represent symbolic qualities, and their interactions are meant to reveal a moral truth. Whereas symbolism results from the multiple meanings inherent in a good story, allegory tends to have a fixed meaning.

William Golding’s *Lord of the Flies* is considered to have an allegorical piece having in mind that an allegory is a story that contains symbols with specific meanings, and where the characters and the scenarios are meant to represent political, philosophical and/or religious systems underlying behind a story. Indeed, what is told could have happened in real situation or story, but the author’s intention is not telling the reader the story of some children that must survive in an island, but the universal situation –the allegory –behind those characters.

As *Lord of the Flies* may arguably be considered an allegorical novel, then it is at least plausible to say that there are some allegorical meanings into the story; for instance, the conch that represents order, law and power; the fire that represents either rescue or destruction; Piggy’s

glasses that represent innovation, technology and discovery; children's clothes that represent the civilization and then savagery as the novel develops. The novel does not imply that children, without the disciplined control of adults, will turn into savages; on the contrary, it dramatizes the real nature of all humans. The nightmare world, which quickly develops on the island, parallels the destruction of the outside world through atomic warfare. (Dickson, 45)

Dickson also states that Golding creates a microcosm, a procedure common "to the great allegorists and satirists," and then "examines the problem of how to maintain moderate liberal values and to pursue distant ends against pressure from extremists and against the lower instincts." (45) Which is basically what is depicted in Ralph and Jack opposition. The novel does not imply that children without disciplined control of adults will turn into savages only; on the contrary it dramatizes the real nature of humans.

The boys accept "the pleasures of morning, the bright sun" and the unrestricted play, but by afternoon the overpowering sunlight becomes "a blow that they ducked" (p. 65). Though dusk partly relieves the situation, the boys are then menaced by the dark: "When the sun sank, darkness dropped on the island like an extinguisher and soon the shelters were full of restlessness, under the remote stars" (p. 66). (Dickson, 47)

The characters in *Lord of the Flies* become allegorical agents through the correspondence of a state of nature with a state of mind. The more the boys stay on the island, the more they become aware of its sinister and actively hostile elements. The Eden quickly turns into images of darkness, hostility, danger. The civilization the shows at the beginning was not present anymore.

In *Lord of the Flies* a series of hunts, for either pigs or humans, symbolically demonstrates the boys' gradual deterioration into savages. Moral order is corrupted and the end result is chaos. William Mueller has established convincingly that "the book is a carefully structured work of art whose organization—in terms of a series of hunts—serves to reveal with progressive clarity man's essential core." (Dickson, 49)

Dickson portrays that as the novel progresses the boys gradually became more violent and savage, as they have lost their sense of civilization. That can lead us to understand that all the humans are not civilized by nature but taught to behave that way.

The characters of the story are also personifications of abstract ideas in the different allegorical meanings present in it. If the text is analyzed as a social allegory, first of all, is necessary to define the term social, which is mainly related to the interactions between people, groups or organizations. Therefore, it is possible to say that the different characters represent social powers such as Ralph who represent the fair –but rather weak and unconvinced –democratic way of government; Jack who represents the dictatorship; Piggy who represents the intellectual role and technology; and finally, Simon who represents human goodness.

As characters in *Lord of the Flies* have recognizable traits that make them individuals as the sort of people that everyone has known in school, work and society, and become realistically examples of particular aspects of human nature. (Li and Wu, 119-122) For instance Ralph represents civilization and democracy, he lives by rules, acts peacefully, and follows moral instructions and values the good of the group: he dramatically reveals the condition of civilization and postwar European democracy in Golding's time. Ralph wants to set up a

civilized utopia for all the boys on the island. He suggests the boys making a chief by voting, which shows his thought of law, order and democracy. He makes rules of speaking and tries to have the boys preserve the civilized living principles.

Besides, Piggy is the embodiment of intellect and rationalism. He firstly senses the seriousness of their life on the island and he reminds Ralph of their serious situation by using three words of death in succession when Ralph takes it for granted that they will be rescued soon. In addition, he gives the information of conch and teaches Ralph the ways of blowing. Piggy, is the first to recognize that life requires making certain choices and establishing certain priorities. As well as he was the one that suggested starting the fire, Piggy takes a scientific and rational attitude towards life. When the fear of beast confuses them, Piggy speaks that life is scientific.

But on the contrary Jack, Ralph's antagonist, represents the brilliant world of hunting, tactics, violent exhilaration, skill and dictator, the authoritarian man-of-power who enters the scene like a soldier. Jack is the inflexible, egomaniacal boy, who is the novel's prime representative of the instinct of savagery and violence. Jack is always associated with shadows and obscurity due to his appearance. From the start of the story, he claims to hunt for meat, but his argument is an excuse for the fact that he needs blood. He wants to share the pleasure of conquest and killing more than eating meat as he recalls, "He has outwitted a living thing, imposed their will upon it, and taken away its life like a satisfying drink"

Finally, Simon represents virtue and a kind of innate, spiritual human goodness that is deeply connected with nature. The other characters in the novel abandon moral behavior as soon as civilization no longer forces them; they are not naturally moral but have simply been

conditioned to act morally in the adult world. Of all the other children on the island, only Simon acts morally. His affection for the other boys never disappears.

But apart from the allegorical symbols present in the story, it is possible to mention that Golding uses allegory as a resource for criticizing what was wrong politically and socially. So, his novel makes the reader aware of ideologies.

Ideologies and Politics

Literary works, as mentioned in the previous definitions, are not just a matter of telling a story, but they carry deep meaning, experiences, and implicatures. Those implied pieces of information invite the reader to pursue and think deeply the propositions that the author wants them to interpret. So that, ideologies and political thoughts are implicit in the author's words, as it is implied, it means that the ideological propositions are internally inflected in such a way as to confer partial invisibility on its product. (Eagleton, 1979, 64)

Human consciousness is constructed by ideologies, that is to say, the beliefs, values and ways of thinking and feeling through which humans beings recognize and explain what they understand as reality. The ideologies then are the product of the interests of a particular class, which in historical eras is dominated by the most powerful one. (Abrams, 148)

If the truth is not absolute, every time someone claims objectivity in the name of an idea, she is making ideologies work. In words of Hawkes, the objectification of the truth depends on the trust on authority becoming an absolute for the subject.

A perception is a subjective phenomenon. But the subject which experiences this perception is a wholly objectified subject: 'the investment community' is

actually nothing more than a set of figures on an electronic screen. The ‘investment community’ is, in fact, pure representation. It represents subjective activity, subjective decisions, subjective experiences like ‘trust’ and ‘confidence’, in objective form. The autonomy of representation turns the subject into an object. It is thus the apotheosis of ideology. But ideology can only occur within a subject: it is only the subject which objectifies its self.

(191)

Since all literary texts are in some sense ideological—that is to say associated to specific belief or way of thinking—(Eagleton, 1979, 66) then William Golding’s *Lord of the Flies* can have also ideologies implied in his pieces of writing. William Golding not only criticize the political strategies and facts of the era in which he writes the story by writing it strategically, but he also creates a power struggle among the characters of the story that can be interpreted as the power struggle present in that moment, that is to say the democracy and totalitarian system. (Basile, 2)

2) The two power systems presented in the novel are the democratically organized system, and the totalitarian system. In the democracy the leader is elected by the majority of the people, Ralph, giving him the right to guide the process of important decisions concerning the community. Totalitarianism, on the other hand, is based on a leader that firmly follows an ideology, deciding everything concerning the community by himself (it always seems to be a he), and aiming to force the community to follow his ideology and develop towards those ideals. There are no rules he has to follow, but many restrictions on the rights of the community, such as no free speech, limited privacy, and no questioning of the leader’s decisions (Gadsby 1528 qtd. in Basile, 2)

Ralph is Britain's prewar Prime Minister, Neville Chamberlain, who let Hitler invade the Sudetenland in the hope that it would stop there. Or perhaps Ralph is Germany's pre-Nazi government, which failed to understand the danger represented by giving the Nazis any sort of power at all. Piggy is the Jews and other "undesirables" persecuted by Hitler's regime; at first he is merely disliked, then silenced, then robbed, then killed. Significantly, he is given the same name as the hunters' prey. The torturer Roger, who exults in death and feels "powerful" (175) in flinging stones at people, is the Gestapo, Hitler's secret police, or perhaps the SS, who ran the concentration camps. Samneric are the decent Germans cowed by fear and torture; their quiet resistance and ultimate helplessness are made clear by their warning to Ralph to run before he is killed (188). (Olsen 169-70)

As it was mentioned the main characters represent the political forces, Jack represents the Democracy, Jack represents the dictatorships, Piggy represents the technologies and sciences. The world Golding depicts is Darwinian in essence and Ralph is a self-conscious leader that loses his grip of control and is overcome. The triumph of totalitarian forces has to do with Golding's pessimism concerning the human soul, his pessimism comes from his experiences in the war where he had to fight to represent his country and its desire for power, and where he saw all the atrocities that human beings are able to do to gain power.

Golding created ambiguous characters to play with his pessimistic way of depicting the world, for instance, the main character Ralph is portrayed as a democratic leader at the beginning but then he is ineffectual and shows clearly his incapacity of leading the others. On the other hand, Jack's, who can be seen as an evil character, is the one who creates some cohesion into the kids' community.

Golding establishes a sense of reality by his descriptions of the boys and by the language of their conversations with each other. The author writes the novel in such a way that the effects of war on humans is felt by the reader, he transmits the switch that the boys have during their transformation from civilized children to savages. Showing the thin line between the human “educated” way of thinking, and the animal instinct, shown by the boys after a couple of days in the island. The boys’ story teaches the reader how power struggle can get the best or worst of a person when trying to survive in an unknown and isolated place.

The novel plays an important role when showing that even though, we, as human beings, are educated and civilized, and ruled by laws and orders, we can show our wild and savage side trying to survive and to compete with another person in terms of leadership and renown. Golding explores the human urge to destroy and man’s capacity for evil. *Lord of the Flies* features an island somewhere in the middle of the Pacific that serves as a battleground in the fight between good and evil.

Golding's point is not that every speaker has something worthwhile to say, but that the right to speak, or at least the illusion of the right, is essential to order and justice. The boys, however, do not realize this or, if they do realize it, are not prepared to defend it vigorously enough. Jack is told to sit, but he stands and continues to talk, and this, like every other rupture of the rules, eventually encourages other transgressions. In the same way, Roger proceeds from little cruelties to great ones, encouraged at each episode by his tribe's approval or, at least, lack of condemnation. The society as a whole, by failing to resist strongly enough at the right times, is carried along the same road, escalating from the accidental killing of the littluns in the fire to the frenzied killing of Simon to the

deliberate but largely unpremeditated killing of Piggy to the conscious, intentional hunting of Ralph. (Olsen 170)

Besides the power struggle that can be understood from the novel, Golding mixes his critique of the English system with the critique of the English fascism attacking also the notion of English “superiority.” He does not critic directly and exclusively at Nazi war criminality but the English who distanced themselves from that situation. That is also expressed into the novel when Roger and Jack are mean with Piggy, their unkindness to Piggy is credible for children often display a “natural cruelty to anyone they consider different or inferior.

It is bad enough to say that so many Jews were exterminated in this way and that, so many people liquidated—lovely, elegant word—but there were things done during that period from which I still have to avert my mind lest I should be physically sick. They were not done by the headhunters of New Guinea, or by some primitive tribe in the Amazon. They were done, skillfully, coldly, by educated men, doctors, lawyers, by men with a tradition of civilization behind them, to beings of their own kind. . . . When these destructive capacities emerged into action they were thought aberrant. Social systems, political systems were composed, detached from the real nature of man. They were what one might call political symphonies. (Dickson, 55)

Golding openly expresses that his experience in the World War II changed his view of the world. He once said:

“The years of my life that went into the book were not years of thinking but of feeling, years of wordless brooding that brought me not so much to an opinion as a stance. It was like lamenting the lost childhood of the world. The theme of *Lord of the Flies* is grief, sheer grief, grief, grief, grief” (Crawford, 106)

Such commentary from Golding himself shows the effects of war and other social contexts such as racial violence on his writing that has drawn slight attention from critics. Somehow Golding believes that the darkness or evil that human fear is within civilized English subject. People in power justify ambitious playing with people’s fear and wishes.

Even though the Beast into the novel represents the evil part of every human being. Indeed, when Simon is killed under Jack’s group’s hands the reader become fully aware of the boys as beasts. (Crawford, 112) But the Beast nature can also be interpreted as the fear that some people makes other feel in order to control them. Fear of the unknown on the island orbits around the boys' terror of the beast. The recognition that no real beast exists, that there is only the power of fear, is one of the deepest meanings of the story.

Therefore, Golding’s *Lord of the Flies* plays with that notion, the Beast, is seem as a reason for the boys to be prepared to fight and hunt. And Jack justifies his violent behavior with that. On the other hand, the Beast can also be seen as a Religious symbol, since is something boys have not seen, but they believe in acting in such a way because of that, just as Religious works. Certainly, there are other symbols into the novel, in which it is possible to find the Conch, the Beast, Huts, and Fire, Face paints, Piggy’s glasses, and Darkness and Night.

The Conch represents the law and order, the boys use it as a mean of communication and turns to speak at the beginning of the novel, but after they stay longer in the island the shell loses

authority and the boys' anarchy grows, the conch power is broken because of the boys' savagery, and because of Jack's totalitarianism.

The huts made by the children, represent their desire to continue being civilized, but it also broken when Jack gets to the power, after that the boys become to behave as animals and move into caves.

The fire, at the same time, for Ralph represents the hope of being rescued, while for Jack represents a way of cooking the animal he and his tribe hunted. Indeed, that is the reason for Jack to keep the fire burnt, it was useful for him to, as he does not care anything more than himself.

The night and darkness intensify the boy's fear of the Beast, they consider the Beast more real at night, and the darkness also chained Simon's death. If it would have happened in the daylight, boys could have recognize Simon and therefore do not kill him.

The painted faces represent the anonymous side of the boys when their faces were painted, in a way they forgot their civilized behavior and become freely savages after painting their faces.

Piggy's glasses, on the contrary, were a connection to civilization as they represent technology, but they are also Jack's destructive instrument as he uses them to smoke Ralph out almost at the end of the novel when Jack tries to hunt him. Ironically, the smoke, that Ralph always wanted to keep going, allows the boys to be rescued.

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William Golding

William Golding was born on September 19, 1911 in Cornwall in England. After his birth the World War I started and it continued in Golding's childhood. His mother, Mildred, was an activist for women's rights, while Alec, his father, was a school teacher. Golding attended the Brasenose College, Oxford, where he was initially educated to be a scientist and he studied natural sciences for 2 years, but he developed an interest in literature and got himself transferred to English literature and philosophy.

For a short period of time he worked at a settlement house and in theatre companies, exploring himself as an actor and a writer and eventually started to teach English and philosophy at Bishop's Wordsworth's School in Salisbury in 1935.

In 1940, Golding abandoned teaching and joined the Royal Navy to participate in World War II. He spent the next 5 years of his life serving his nation and travelling on a boat. After that he went back to teaching.

In 1954, after facing at least 21 rejections from publishing companies all over England, Golding finally got his first work of fiction *Lord of the flies* published by Faber & Faber, London. The novel is based on his experiences that he gathered from working with the army in the adversity of the war. The success of it allowed Golding to be a full-time writer in 1960. He is known as a famous literary artist in literature in English, but he never achieved the popularity that once had as result of his first novel.

In 1955, he got another novel published with the name of *The Inheritors*. This was one of Golding's most famous novels from his literary career. It was based on the violent and deceptive nature of human beings. In 1956, his *Pincher Martin* came out and it was a work of fiction that

drew its inspiration from Golding's experience with the army, war, survival and brutality, like *Lord of the Flies*. In 1959, the extension of his previous novel 'Pincher Martin' came out and it was called *Free Fall*. In 1964, Golding got *The Spire* published, a fiction that deals with the concept of faith. The novel revolves around the whimsical thought of building an immense spire at the top of a cathedral by the dean of the cathedral. In 1967, *The Pyramid* was published. It is a novel based on music and the English society shown through a narrow point of view of an imaginary village in England named as Stilbourne. His next book was called *The Scorpion God: Three Short Novels*. In 1979, 'Darkness Visible' was published. Golding explored the interdependence of the good and evil in this work of fiction. Next came *The Paper Men* which was famously called out to be the worst work of his literary career. From 1980-1989, *The Sea Trilogy* was published. It comprised of three full length novels, *Rites of Passage*, *Close Quarters* and *Fire Down Below*, in which emotional growth and moral enlightenment of a young voyager is portrayed. In 1990, a film adaptation of Golding's classic 'Lord of the Flies' came out. It was the second film adaptation of the novel - the first one was made in the 1960s by Peter Brook. The movies were critically acclaimed like the novel. Other works of Golding include: the *Double Tongue*, *Poorman and Young*, *Heskey's Biography*, *The Hot Gates*, *An Egyptian Journal*, *The Brass Butterfly*, *The Pyramid*, *To the Ends of the Earth*, *A moving Target*, among other

He won the Booker Prize in 1980 for his novel *Rites of Passage*, the Nobel Prize in Literature in 1983, and was knighted by Queen Elizabeth in 1988. At the time of his death, he was working on *The Double Tongue*, which was published after his death in 1995. William Golding died on June 19, 1993 in Cornwall, England.

School Information

The school in which the workshop is going to be applied is Colegio Santo Domingo de Guzman de Valparaíso. It is located at 276 Nacochea, in Playa Ancha, Valparaíso. The School has an oriented education to all of its levels which goes from Pre-kinder to High school. Colegio Santo Domingo de Guzman is a semi-private catholic institution which is now under the Dominic Friars.

As the project is intended to be taught to high school students, it is necessary to say that it is going to be applied in the 4th year class High School. The students are going to attend this workshop as an extracurricular English Literature course on a weekly base.

Mission of the School

“El Colegio Santo Domingo de Guzmán es un colegio de Iglesia orientado por los principios de la religión católica. Está dirigido por los Frailes Dominicanos.

Fomenta y acrecienta una educación liberadora y personalizante para el crecimiento de los estudiantes en las dimensiones de fe, cultura y vida. Educa a través de un proceso dinámico de personalización que asume al ser humano en su integridad y lo conduce a su maduración. Acompaña al alumno (a) en su proceso de formación humano cristiana y en la elaboración de su proyecto de vida personal, creando espacios para la proyección del mensaje evangelizador.

Promueve el respeto, la defensa y el cuidado de toda forma de vida natural y del medio ambiente.”

Vision of the School

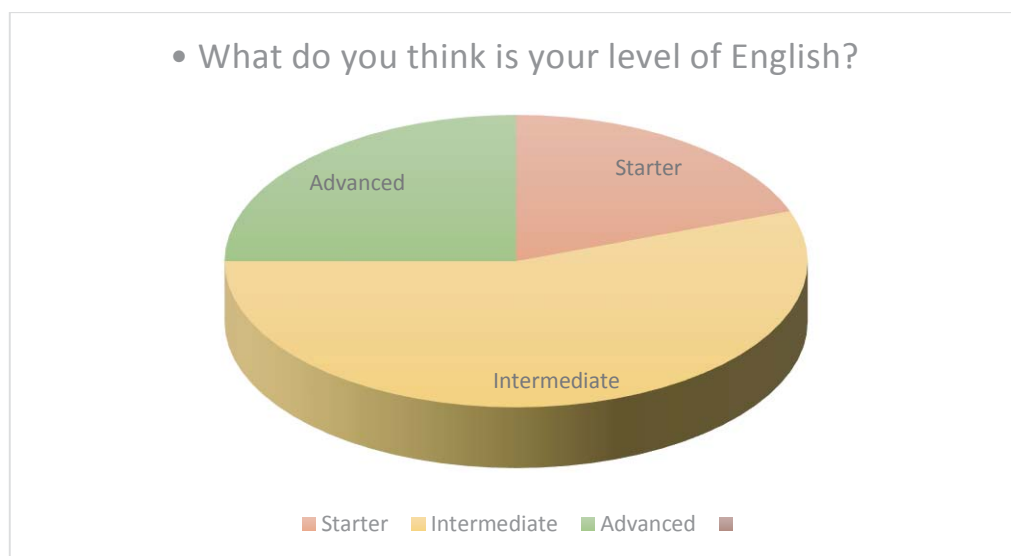
“El Colegio Santo Domingo de Guzmán es una Comunidad Educativa que, a partir de la integración de todos los estamentos y de las diferentes actividades del quehacer educativo, ofrece al alumno (a) un ambiente propicio que le permite crecer con el otro hacia una plenitud humana-trascendente, para llegar a ser una persona autónoma, con capacidad crítica, creativa y responsable, abierta al servicio; interviniendo la realidad con sensibilidad social y política, para contribuir en la construcción de una sociedad fraterna, participativa, pluralista, justa, animada por los valores del Evangelio, para llegar a ser verdaderos agentes transformadores de la historia.

En el marco de la Educación Humanista - Científica ofrece el conocimiento de una segunda lengua, el Inglés, y de los avances tecnológicos, herramientas necesarias para insertarse en el mundo actual.”

Needs Analysis

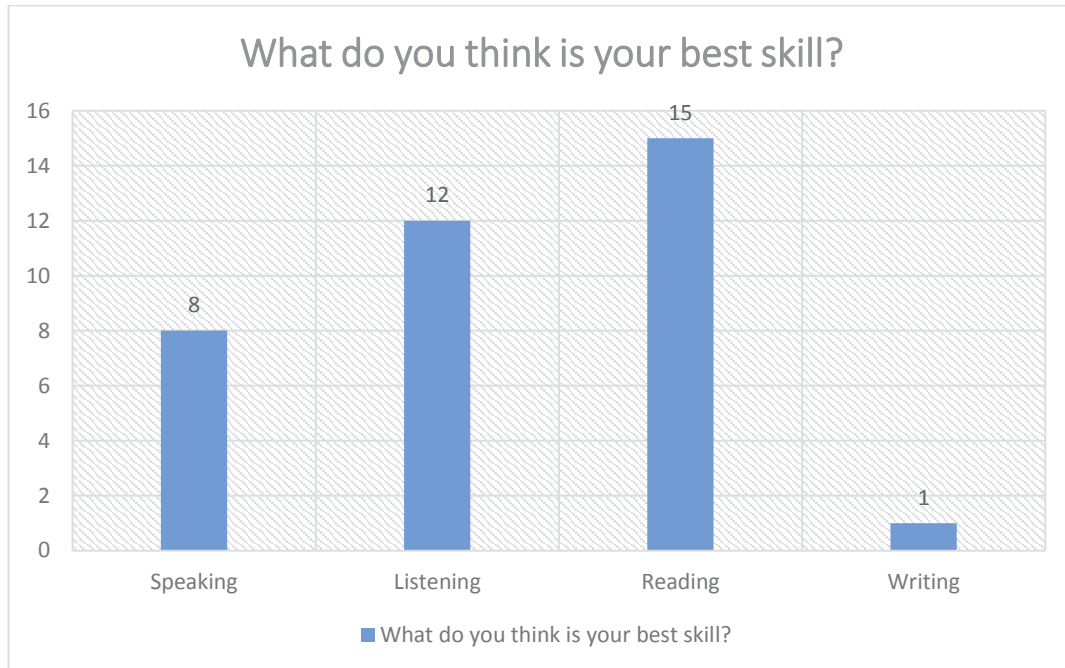
The current needs analysis was carried out in the semi-private school Colegio Santo Domingo de Guzman located in Valparaíso, Playa Ancha. The instrument used to collect the information was a questionnaire made to identify the students' needs in relation to the project (see Appendix 1) that students from 4-year secondary answered, 37 people answered the questionnaire. The questionnaire has fourteen alternative questions mainly and it was written in Spanish for the students not to get confused when answering it.

The first and second questions are not going to be analyzed because they were asked to organize the results only, due to the fact that there are two 4-year classes into the same school. So it is necessary to mention that the analysis question by question starts from the third question.

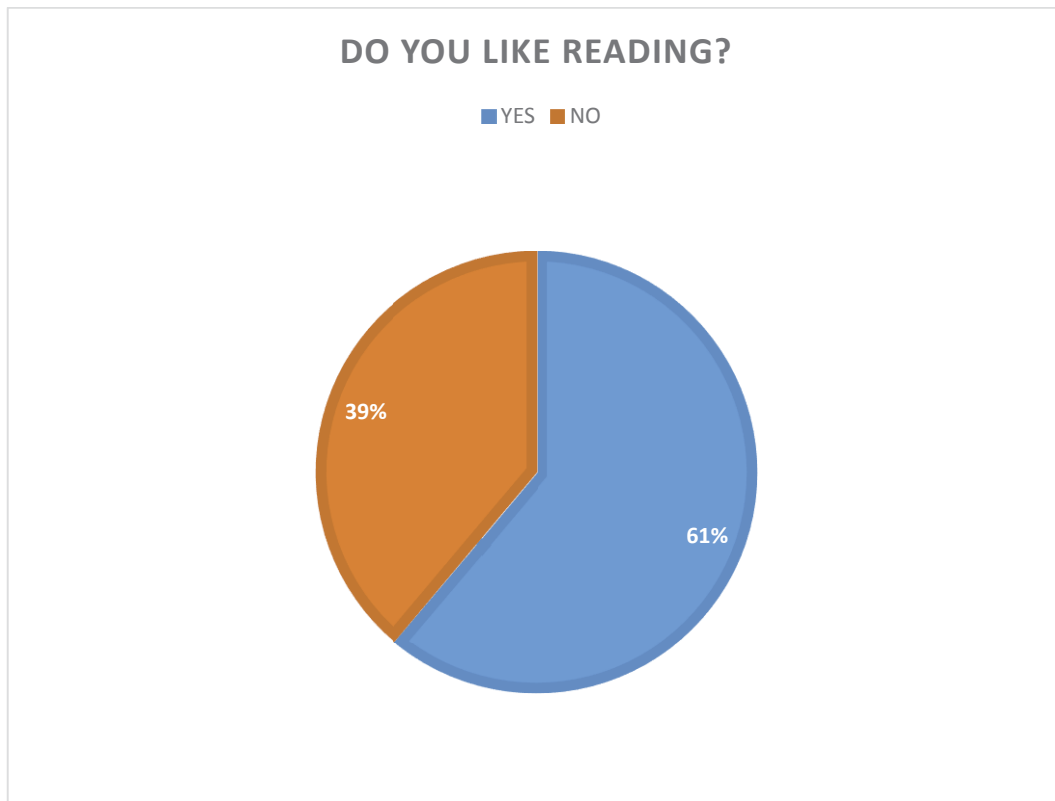


Even though this question may not determine the level of English of the students, at least, it helps the teacher to know the view that students have in relation to their own target language level. As it is shown in the chart, most of the students think that their level of English is intermediate. The students understand spoken English and can write short texts in English too, as it was mentioned by some of the students in an informal interview. So

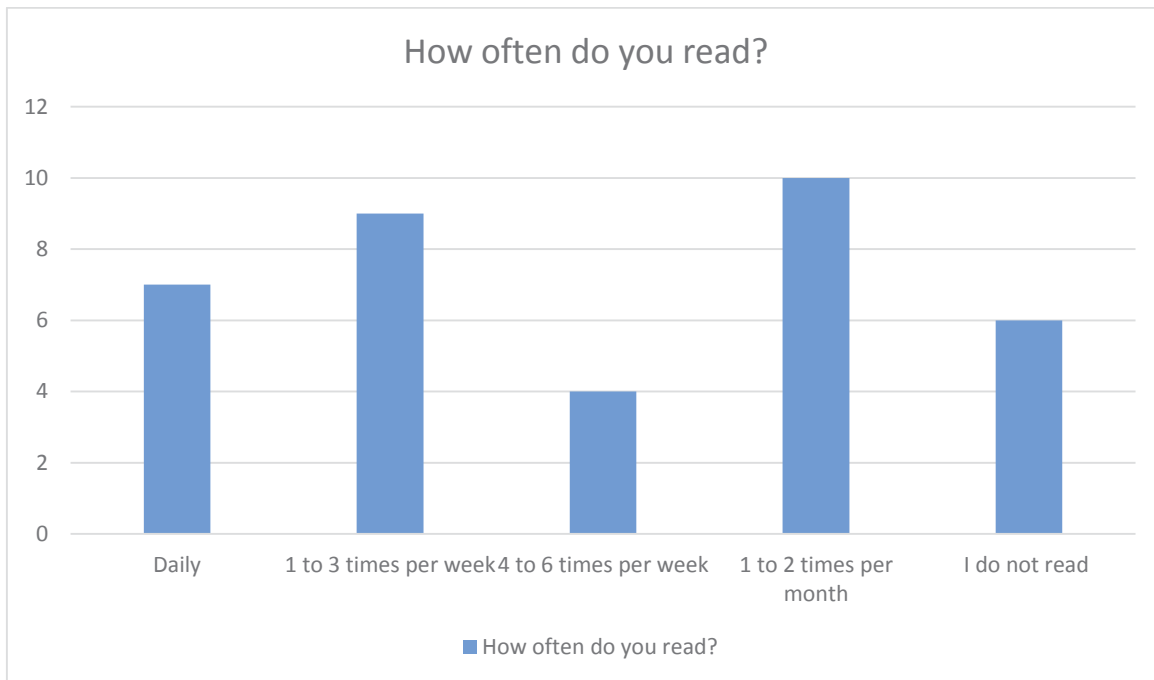
that, Activities will vary from starter to advanced, and they were planned in order to challenge the students' skills.



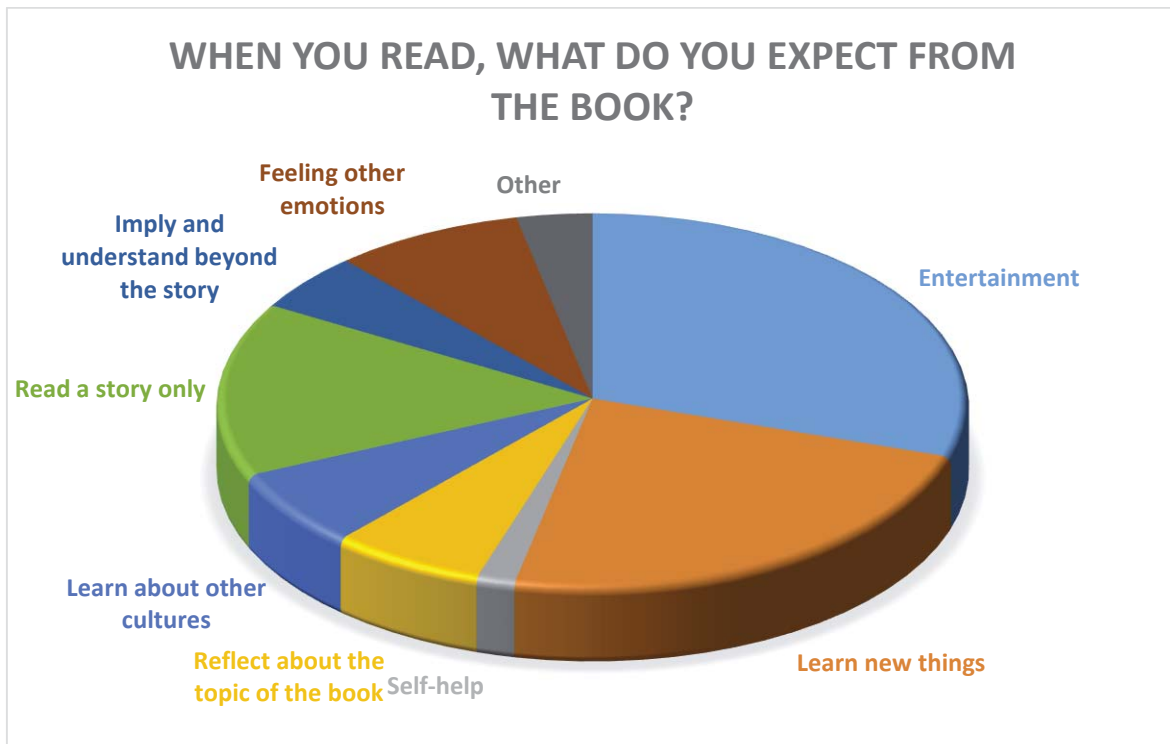
Fifteen out of thirty-six answered that their best skill is reading, but the differences are not wide, indeed, the listening skill was mentioned as the best skill twelve times, which shows that the group is mostly good at receptive skills. The productive skills were not preferred as the receptive ones. As the project itself encourage students to read, the activities into the project are going to enhance the skills that are not considered the best ones for the students to be able to produce and develop ideas from what they are reading. Even though it was not considered at the beginning students are going to be asked to do pieces of writings during the project in order to improve that ability.



In the fifth question, students were asked if they like reading, 61 percent of the students said that they do, while the other 39 percent of the class said they do not. As not all of the students like reading, they are going to get in pairs into the workshop's activities for them to work collaboratively with a classmate that has a different way of learning. Though, it does not mean, that the teacher would not ask the students to read due to the fact that this is a literature project. Apart from getting the students in pairs, other types of activities different that reading are going to be included into the project such as videos, role-plays, and discussions.



In the sixth question, the students were asked about their reading habits, in here, it is possible to find different ones, and in almost all of the answers there are the same amount of responses. Most of the students answered that they read frequently, but it is not in a daily or weekly base, so that the students are going to be asked to do a reaction paper weekly for them to practice either writing, which is a weak skill, and for them to enhance the habit of reading. The reaction paper is going to be half a page long, and it can be about section of the novel that they want to react on, and as it is a weekly assignment, students are going to read more frequent than they do now.

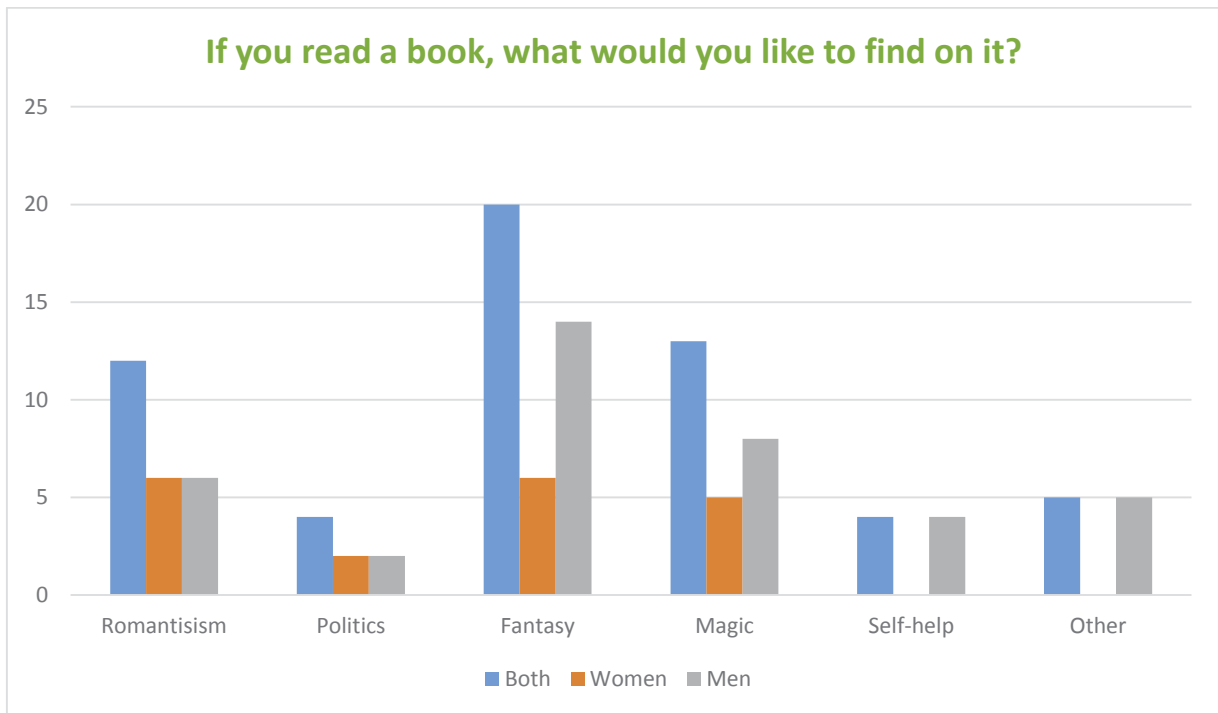


In the question number seven, students were asked about their motivations to read a book, being the most mentioned *entertainment* and *learn new things*. Taking that into consideration, then, it is possible to mention that young people do not look in a book nothing more than having a good time when reading or learn from what they are reading. The answer allow the teacher to know why young people read, and therefore, what to ask them to read. Unfortunately, *Lord of the Flies* may not be a novel that appeals young people to read because it does not follow all the characterizes of YA literary texts such as language and themes, but it is a novel that can teach a lot to the students, so that, the activities are going to guided and taught to the students as new knowledge for their lives. Of course, the comparisons and contrasts with other novels that appeals to the students likes is going to be a requirement for the teacher to engage them.

“8- WHAT IS YOUR FAVORITE BOOK?” Even though the eighth question has no alternatives to select, it is important to mention what is the question about. The question was in relation to the students’ favorite book. At the beginning it was a question to make the questionnaire friendly, but when reading the answers, it was crucial to show the students preferences. Due to the fact that their preferences were indeed classic books, or well-known literary works. There were some repetitive titles, and they are the followings:

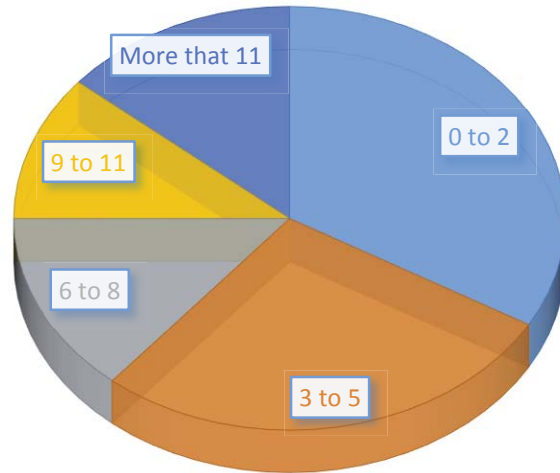
- Alan Poe’s “The Black Cat”
- Orwell’s *Animal Farm* and *1984*
- Hemingway’s *The Old Man and the Sea*
- Austen’s *Pride and Prejudice*
- Fitzgerald’s *The Great Gatsby*
- Marcela Paz’s *Papelucho*
- Cuauhtemoc’s *Juventud en Éxtasis*

These books are going to be quoted or compared and contrasted in some of the lessons, so that the students are going to have examples and previous knowledge of what the novel or the activity is about.



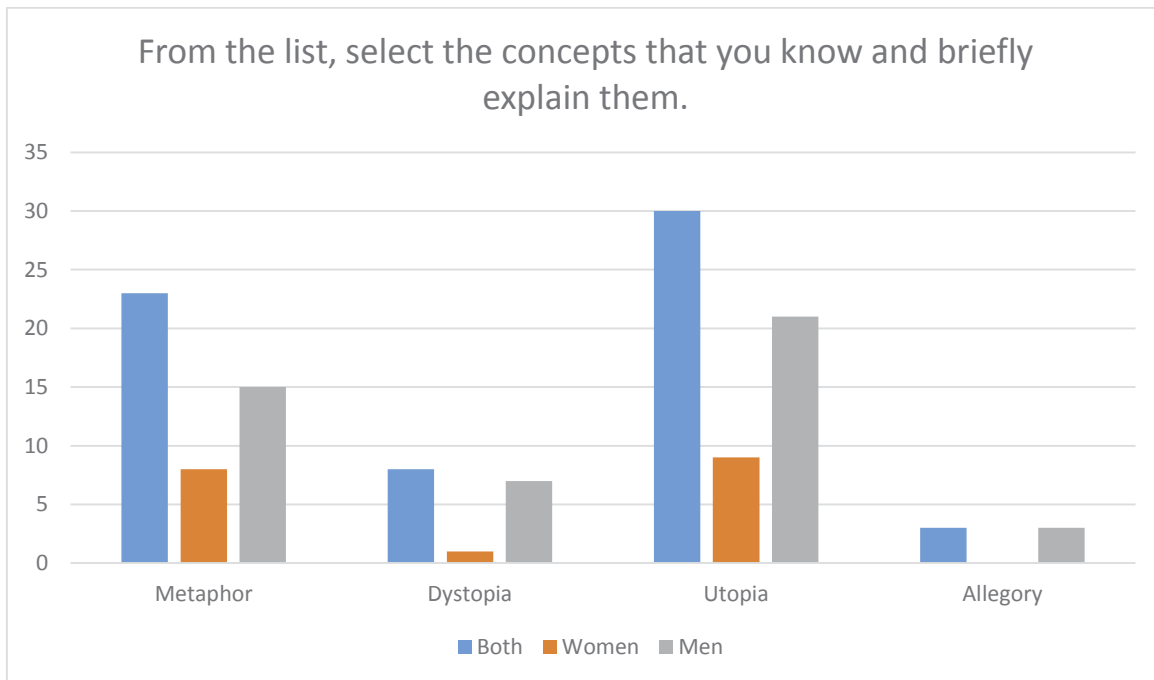
In question number nine students were asked about the things that they like reading about, preferences show that the two categories more preferred were Fantasy and Magic, which at first glance was weird due to the answers given in the question eight, but then, the answers coincide with the age of the students as they are consider young adults, and probably those two categories are the ones that have more best-sellers to that age group. These answers give the teacher a variety of topics to talk about, as fantasy is related to dystopia then the teacher has to encourage students in that field. This questions also allows the teacher to make comparisons and contrasts in relation to books or novels that are under the label of fantasy and magic.

HOW MANY BOOKS HAVE YOU READ APART FROM THE ONES READ AT SCHOOL?



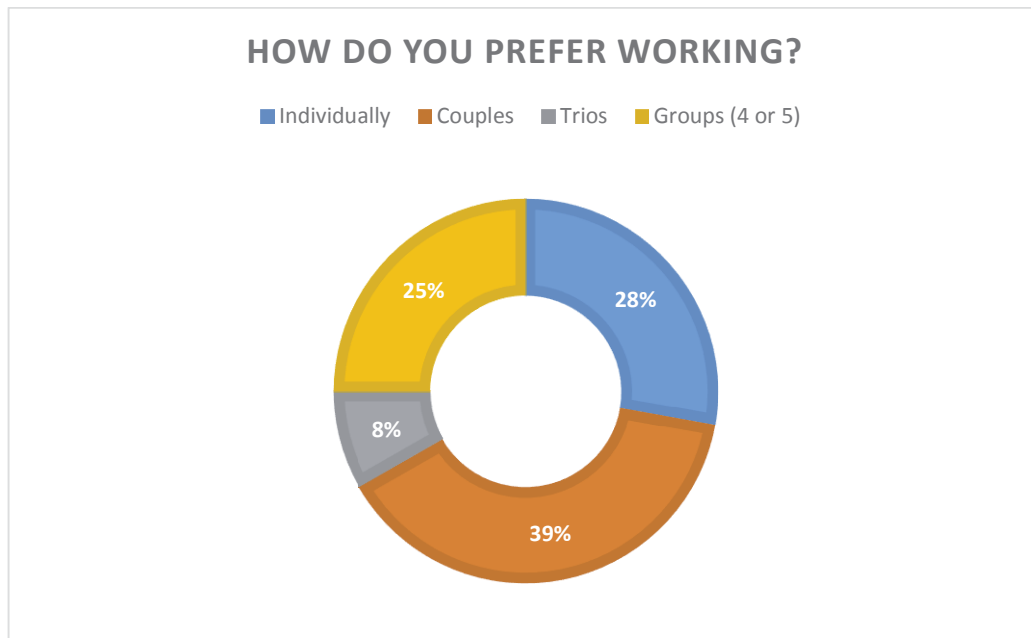
Unfortunately, in this question, most of the answers show that students do not read books apart from the ones asked by the national curricula, that is why the correct selection of books may be appropriate and friendly to the students' needs so that, they feel that they read because it is a good way of spending time. The two preferences in the question related to the amount of books the students read apart from the one asked at school were *0 to 2*, and *3 to 5*. Considering that they are at 4-year secondary, the amount of books read by them is minimal.

As students do not seem to read books apart from the ones given at school, students are going to have 10 minutes per class to read short stories or comics in English, the idea is that they reach their vocabulary, syntax and enjoy reading, and what is more relevant, reading in English.

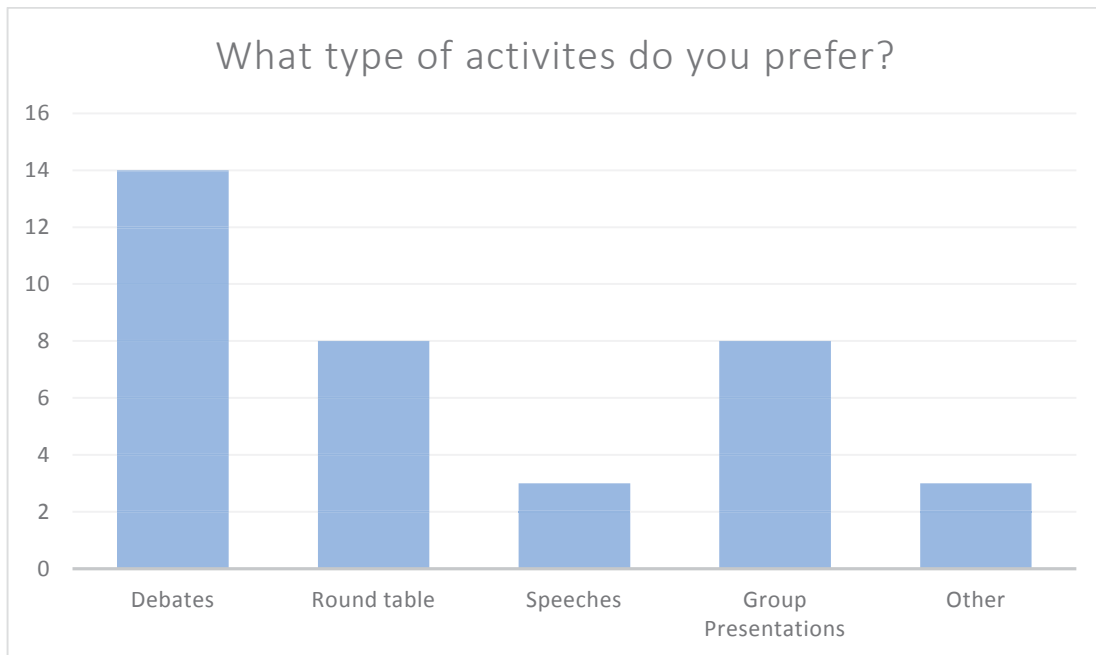


In question number 11, students were asked to define some concepts that are key for the project success. The most mentioned concepts were Metaphor and Utopia. Even though a lot of the students declared to know the words, they were not able to define them correctly, some of them were close to the correct definition, but the majority was not. The most unknown concepts were dystopia and allegory, which are quite important to the project, since *Lord of the Flies* has elements of both the dystopic and allegorical novel.

What the results of this particular answer show is that the key concepts of the project have to be explained in the introductory classes for the students to understand and differentiate each of them because if they do not understand those concepts clearly they would probably have problems when reading the novel. As the project is thought as a guidance for students to read *Lord of the Flies*, then the classes must help the students to understand it, and to analyse it correctly, which will not be possible if they do not manage the key concepts.

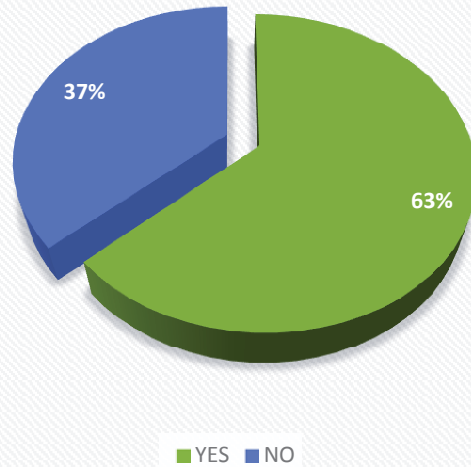


In this question, students were asked about their preferences when working into the classroom, their preferences show that they like working in groups and/or individually. As there are different preferences, and the project is thought to include all the students to be familiarized when reading literature, the activities and class work is going to be designed both in groups and in individual work. Sometimes the teacher should select the members of the groups, while some others they are going to choose them. That was thought for students to rotate and work with others with which they do not usually work with learning how to work with different kind of people, and for them to decide with whom they want to work respectively.



In relation to the type of activities that students prefer to discuss ideas the most mentioned one was debates, followed by round tables and group presentations. This may help the teacher to create and use different type of activities when asking the students to express their thoughts. The preparation of a debate is going to be part of the project to satisfy students' preferences, and also the in class discussions are going to be important for that debate to be successful. The project was created to allow students to have a say, to express their feelings and thoughts in a respectful environment.

If you had the opportunity, would you attend an English Literature course?



Finally, the question number fourteen asked the students about the possibility to attend to an English Literature course, most of the answers, 63 percent, say they would, while the other thirty-seven percent say they don't. The answers are consistent to the answers in question five. The average shows that the students who say that they do not like reading, also say that they would not attend a course in Literature. Otherwise, the students who mentioned that they like reading in the question five, they would like to attend a workshop in literature. This leads to the fact that all of the students who would attend to this project are going to be students who like reading, so that they are going to be asked to read additional material to understand the novel. Apart from that, they can be taught values and also how to read good literature by attending the workshop.

Rationale

The current project was created to be taught to 4-year secondary students, ideally to students who manage the language or at least who have an intermediate level of English for them to be able to read the novel, and to discuss and participate in classes. Of course, the project can be simplified to be taught to students who have a starter level. It is a weekly two-hour session workshop that has considered 12 lessons in total.

The students are going to work with William Golding's *Lord of the Flies*, which as dystopian novel provides a rich reading experience that can lead to discussion due to the way it foregrounds the workings of ideologies and criticizes grand narratives. Therefore, working with that novel can lead to a significant learning experiences to the participants. The novel was chosen to teach the students not only to enhance their love for reading, but also to make them infer, criticize and decode the implicatures behind the author's words and intentions. *Lord of the Flies* allows the eliciting of axiological components that will be prompted through different activities that will encourage a critical position towards political matters and life issues related to the novel's topics. Also, students will be guided on achieving their own interpretations, being able to notice double meanings in someone's words, behave correctly and respectfully, being able to discriminate two situations and decide on one of them supporting it, among many others.

The book may have an impact on students' lives because after reading the novel and after analyzing it as is going to be analyzed in the workshop, the students will think critically and evaluate situations in life without following what other people may tell

them, apart from getting some historical facts and ideologies behind books, they will understand that there are always more than one truth, but they must follow the one which they believe is appropriate and therefore, the one that they have decided to believe in.

As the level of English of the students cannot be measured by their own perspective of it, probably the needs analysis answer in that question would not be a factual guidance, but at least, it shows what students' think their level of English is. As it is not completely trustful that answer, at the beginning of the workshop the activities are going to be for intermediate students, and if it is too easy/difficult for the students it can be simplified or complexed depending on the students' response.

Based on the need analysis results, at the beginning of the course key concepts and genres must be explained and fully internalized by the students because they show not to manage the meaning and purposes of them. As they have some ideas, then only the four first introductory classes are going to include those type of explanations and content, but after the first unit (4 classes) concepts must be applied.

At the beginning the course was thought to include discussions mostly, but after the results of the need analysis, the activities were changed. Students answered that their best skill was reading, which is good because they need to read the novel and other materials, but their second best skill was listening and not speaking, listening was not going to be fully developed when the course was first thought, for that reason, the project switched from being discussion-activities mostly to be an integral project that includes videos, pieces of writing, discussions, debates, among others.

Students indicated that they like working both in groups and individually, as the project at first was thought to be discussion activities mostly, there was not much more collaborative work included, but as students really like working with others then different types of activities were added, and now the project includes individual activities and team work.

As students do not have reading habits, the necessity of asking them to read weekly was really important, so that a reaction paper on the novel (fragments) is going to be part of the course though it was not considered before the need analysis. It was added because students need to have a regular reading habit. If students read regularly, then reading books is going to be easier and they are going to enjoy it as they will see how much they can learn because of it.

Choice of Syllabi

The course and its contents will be taught and delivered under three different but complementary syllabi; content-based, task-based, and skill-based. The three of them have a strong emphasis on meaning, which is the main purpose of the workshop, due to the fact that is not an English class, but a literature class in which they are going to learn a bit more of English because of the topics, tasks or skills used by the students/teacher to express themselves.

The Content-based syllabus was chosen because it helps students to acquire language through a series of relevant topics, (Nunan, qtd. in *Jalilzadeh and Tahmasebi*, 224) each

topic must be taught systematically and from different angles so that the learners are exposure to the language in different ways.

In a content-based approach the activities of the class are specific to the subject matter, and stimulates the students to think and learn through the use of the target language, (Crandall, Wesche, and Stoller qtd. in *Jalilzadeh and Tahmasebi*, 224) which is also necessary for the main goal of the project because it is expected that the students learn English by using it when discussing, or when expressing ideas.

The teacher must teach the structures that students are going to be asked to use in order that they also learn by listening or reading texts which show those structures. In other words, the students are supposed to learn from the input that they receive from the teacher and from the material the teacher gives them.

The task-based approach is also used in the workshop, indeed, it is related to the content-based syllabi in the sense that both are intended to develop second language abilities, but in the task-based language learning is subordinated to task performance. (Kranhke, 17)

It develops the cognitive and communicative skills of the learners, so it plays an important role in today's cognitive environment. This type of syllabus is based on a task based learning. (Grace, 2760) It is not organized around linguistic features of the language, the tasks are defined as activities with a purpose other than language learning. (Krahnke, 17)

Task-based syllabus must provide appropriate contexts for the development of the students' skills, because students learn by carrying out specific task or project, or in others words, they learn by doing, not by reading about it. (Rosebery, Warren & Conant qtd. in *Jalilzadeh and Tahmasebi, 225*)

The skill-based complements the other two syllabi already mentioned, A skill-based syllabus is the one in which the content of the language teaching is a collection of specific abilities that may play part in the use of the language. The skill-based syllabi group the linguistic competences such as pronunciation, vocabulary, grammar, sociolinguistic and discourse so that the student can have accurate presentations, well-organized speeches. So, the primary purpose of the skill-based syllabi is to learn the specific language skill. (Krahnke, 16)

As this is a voluntary workshop, most of the students are going to be interested in learning about Literature, and its roots, so probably there would be not problems regarding the students' motivation throughout the workshop. On the other hand, there would appear some problems in relation to the vocabulary used by the author in the novel, but that can be solved by talking about the novel class by class to clarify doubts in terms of meaning.

Course syllabus

Context

This course will be developed as an extracurricular, out of class workshop for 4th graders in high school specifically from *Colegio Santo Domingo de Gúzman de Valparaíso* which is a semi-private school in Playa Ancha, Valparaíso. The school offers many extracurricular, out-of-class workshops where students can enter to learn different things such as an Orchestra workshop, History of Arts workshop, Sports workshop, among others. They are all compulsory because the students are given grades during the semester based on their participation and commitment with it, which at the end of the semester are transformed into an average grade that is going to be part of a regular subject from the national curricula such as math, languages, sciences, arts, among others. The subject in which the grade is going to part of is going to be chosen due to the topic or area of which the workshop is about. The workshop is based on the reading of William Golding's novel *Lord of the Flies* written in 1954. All the members are invited to be caught by the novel *Lord of the Flies* and actively participate in the discussions, activities and tasks created for the students to have a good time, but also to learn about Literature. The workshop is going to be taught once a week (on Wednesdays) after regular classes.

Course Description

This course is designed for students who are interested in reading English literature, the novel with which students are going to work is Golding's 1954 *Lord of the Flies*. The course provides the students an introductory examination of key concepts to understand and interpret the novel.

The importance of the author's intentions and background are also going to be discussed throughout the course in which students are going to actively participate giving their opinions and ideas. The main goal of the course is to encourage students' love for reading by giving them instruments to read more critically and to build a personal stand to how and what to do when approaching literary works.

General Objectives

The main goal of this workshop is to enhance students' love for reading through an approach to *Lord of the Flies* that develops more intellectual and critical ways to read novels. Students will attain this objective through their active participation in the different activities planned by the teacher. While enhancing love for reading, the students are going to develop and strengthen critical thinking skills by analyzing, evaluating, presenting and defending opinions based on a sociopolitical interpretation of *Lord of the Flies* and literary texts in general, so that students are going to be more empowered citizens being able to start discussions respectfully.

Important concepts to be covered during the workshop are: Literature, Dystopia, Allegory, Individualism, Community, Political powers, Democracy, Civilization, Savagism, among other themes that may be proposed by the students.

Specific Objectives

Students will be able to:

- Recall general and specific information from the novel for them to support their statements, thoughts, and/or arguments.
- Analyze ideologies, bias, or historical background that may affect the way the novel was written to support their ideas.
- Construct meaning from the key concepts of Literature to understand the novel properly and how it interacts with the reader
- Activate and put critical thinking skills into practice in order to be a responsible and active citizen/student
- Engage in discussions about the novel or any other topic using the appropriate words and attitude to do so.
- Produce and develop informed opinions about Lord of the Flies supporting them with excerpts from the novel
- Develop clear arguments when presenting or formulating ideas about the novel's themes and symbols.

Expected Learning Outcomes

The students are expected to:

- Develop their oral skills when discussing in order to be understood by others.
- Think critically and creatively in order to make informed decisions.
- Work individually or collaboratively in order to show their professionalism and responsibility.

- Read literary texts in order to go beyond the explicit words, understanding implied information.
- Enhance their desire for reading Literature in English in order to learn from it.
- Produce arguments based on evidences taken from reliable sources.
- Become responsible citizens that have an opinion on everyday matters.

Contents and Themes: Civilization vs Savagery, Consequences of war, Individualism vs Communism, Loss of Innocence, Leadership, Respect vs Violence, Human Nature, Ideologies, Allegory, The Conch, The Fire, Democracy, Totalitarianism

Key concepts: children, war, survival, leadership, violence, disunion, nature, savagery, govern, innocence lost, individualism, community.

Class Information:

1. Number of Students: 27 students
2. Grade: 4th grade, high school Semi-private.
3. Period: Wednesday, after regular classes.
4. Type of Syllabus used: Content- based syllabus, task-based syllabus, skills based syllabus
5. Number of Lessons: 12 lessons, once a week.

Requisites:

- Attend to 80% of the workshop classes (at least)
- Be prepared and willing to learn new things.

- Be punctual
- Be respectful towards the other members of the workshop
- Be responsible
- Participate in all the discussions, debates, and activities.
- Have an intermediate level of English

Required Readings:

1. Course Materials: *Lord of the Flies* book.
2. Additional Materials: Worksheets, pencils, *Lord of the Flies* movie, *Lord of the Flies* summaries, computer, projector, speakers, whiteboard, markers.

Evaluations: The students will be assessed on different activities throughout the workshop and it constitutes a grade of the regular English class. The participation of the students in the discussions and activities are also going to be evaluated

Course Assignments:

Video clip	20%
Poster + Advertisement	20%
Role-plays	15%
Debate	15%
5-min Presentation	15%
Reaction papers	10%
Self-assessment	5%

Late Assignments: Students will have the opportunity to bring their late assignments the following class or send it by email to the teacher during the same period. If it is an oral presentation or an evaluation students will have to get to an agreement with the teacher for them to give the presentation/evaluation.

Academic misconduct: The students are supposed to be honest and fair. They must behave correctly throughout the workshop, but if some of them misbehave, the teacher and the student will have to meet to get to an agreement in order to solve the problem, if that wouldn't happen, the teacher must follow the school's policies and the student must bring one of their parents and have a meeting either with UTP head or the principal of the school.

General Planning

Unit 1: Getting the power!

Objective of the unit: The main objective of the unit is to let students know and manage the basic terms, concepts and themes that will allow a basic informed reading. Moreover, students are going to be provided with specific tools to start discussing relevant topics of the *Lord of the Flies* from a socio-political perspective that allows students detect the way literary texts foreground ideological claims for objectivity.

The learning outcomes are going to be evaluated class-by-class into the activities, those activities are going to be divided in in-class activities and homework activities. Some of them are going to be graded and some others are not, but the ones are not going to be graded are going to be formative evaluative.

Session/ Date	Contents	Learning Outcomes	Activities	Resources	Assessment
Session 1 02/09/2015	<p>Description of the course</p> <p>Clarifications about the requirements</p> <p>Rules</p> <p>Concepts: Introduction to Literary terms</p>	<p>At the end of the class the students will be able to clearly define key concepts in relation to Literature and associate them to the novel.</p>	<p>Engage: In-class discussion regarding the course information, in here, the teacher explains the course, and how it is organized. Besides, the teacher and the students set up a set of rules that are going to be followed throughout the course.</p> <p>Study: Discussion on the key concepts, the teacher and the students define and discuss their understanding of certain literary concepts such as literature, young adult literature, children's literature, and also the teachers may ask the students about their previous experiences in relation to literature.</p> <p>Activate: As teacher and students are going to set up some rules as basis behavior needed, students are going to be asked to create signs/posters in which those rules are shown. For this activity students must be creative and relate somehow the posters with literature.</p>	<p>Data-Projector Whiteboard-marker, eraser</p> <p>The novel</p> <p>Course Syllabi</p> <p>Cardboards</p> <p>Markers</p>	<p>Posters/signs are going to be placed on the wall for students to remember their own commitments.</p> <p>The students must hand in the reaction paper to the teacher the next class for him/her to check if they understood the key concepts that help to understand the novel. The reaction paper is going to be formally graded.</p>

			<p>Closure: At the end of the class, the teacher will ask the students to bring a reaction paper based on what have discussed into the class as homework</p>		
<p>Session 2 09/09/2015</p>	<p>Introduction to <i>Lord of the Flies</i></p> <p>Context of the novel</p>	<p>At the end of the class the students will be able to distinguish the context of a certain period and its different impacts in the novels.</p>	<p>Engage: The teacher shows a video https://www.youtube.com/watch?v=IRUcKBeOzIo to the students to understand the novel better, students must take notes of it</p> <p>Study: The students are going to discuss with a partner for a couple of minutes about the video, and the ideas of it must be shared.</p> <p>Activate: The students are going to be asked to get in pairs and make a drawing on what they understood from the video and on what they have discussed.</p> <p>Closure: At the end of the class, the teacher will ask the students to bring a reaction paper based on the first chapter as homework.</p>	<p>The novel</p> <p>White sheet of paper.</p> <p>Pencils</p> <p>Markers</p> <p>Video</p>	<p>The drawing is not going to be graded formally, but it will be included in the class participation activities of the self-assessment grade.</p> <p>The other activities are not formally graded.</p> <p>The reaction paper is going to be formally graded.</p>
<p>Session 3 16/09/2015</p>	<p>Allegory</p> <p>Ideologies</p> <p>Symbolism into the novel</p>	<p>At the end of the class the students will be able to differentiate allegory from other concepts.</p> <p>At the end of the class the students will be able to identify and recognize the power forces into the novel.</p> <p>At the end of the class the students will be able to identify symbols into the novel.</p> <p>At the end of the class the students will be able to create and design a mind-map using the learnt concepts.</p>	<p>Engage: The students are going to be shown some images about people related to some ideologies around the world, such as Hitler, Stalin, Mussolini, Pinochet, for them to discuss in pairs about them on how those historical people and its ideologies affected somehow literature and/or history.</p> <p>Study: The students are going to be given some pictures of certain elements of the novel besides some images of some characters. They must create a mind-map relating the objects and thoughts with the character and their personalities.</p> <p>Activate: Students explain their mind-maps to the class in which they must include their arguments explaining their choices.</p> <p>Closure: The students are going to be asked to bring a reaction paper based on the second and third chapters as homework.</p>	<p>The novel</p> <p>Images of famous people that represent or have a marked ideology</p> <p>Images of the symbols of the novel, images of certain characters of the novel, images of some objects of the novel, image of a map of the island.</p>	<p>No formal evaluation in this class, but the participation of the students is graded at the end of the workshop, so that these activities are going to be part of the self-assessment questionnaire.</p> <p>The reaction paper is going to be formally graded</p>

<p>Session 4 23/09/2015</p>	<p>Dystopia Utopia</p>	<p>At the end of the class the students are going to be able to differentiate and apply the concepts of dystopia and utopia.</p>	<p>Engage: Students are going to be sitting in a circle, where they are going to be asked to give opinions in relation to certain dystopic/utopic situations, movies, stories, etc. that they may propose, if none of them add situations, the teacher gives them examples for them to discuss.</p> <p>Study: Students are going to be ask to categorize the elements of the novel dividing the categorization into two main aspects; the utopian and dystopian elements.</p> <p>Activate: Students are going to create a poster in a cardboard divided in two. In one side they are going to draw the utopian elements or elements that can lead to a utopia, while in the other side of it they are going to draw the dystopian elements or elements that can lead to dystopia, the elements are taken from the novel.</p> <p>Closure: The students are going to be asked to bring a reaction paper based on the fourth and fifth chapters as homework.</p>	<p>The novel</p> <p>Data-projector, whiteboard, markers</p> <p>Sheet of paper, pen, pencils</p> <p>Examples of drawings.</p>	<p>The discussion is not formally evaluated, but it counts as part of the participation in class grade.</p> <p>The poster is going to be formally evaluated.</p> <p>The reaction paper is going to be formally graded</p>
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Unit 2: Be a changing agent!

Objective of the unit: The main objectives of the unit include to use the novel to encourage the students to think critically in life, to be agents of change, to behave correctly as a citizen, to be good leaders working collaboratively, and to create instances of discussion when corresponds but always respecting other people.

The learning outcomes are going to be evaluated class-by-class into the activities created by the professor to do so. Some of them are going to be evaluated and some other are not.

Session/Date	Contents	Learning outcomes	Activities	Resources	Assessment
Session 5 30/09/2015	<p>Critical thinking</p> <p>CT into the novel's characters</p> <p>CT into people's life</p> <p>Co-existence</p> <p>Community vs Individualism</p>	<p>At the end of the class the students will be able to express their ideas supporting them using the critical thinking process.</p> <p>At the end of the class the students will be able to make decisions critically.</p>	<p>Engage: Students play a game call Yes, No, Depends. In which they have to answer question only giving that answers.</p> <p>Study: The teacher will teach the students the Critical thinking process to the students and its advantages. He/she will show the students a Prezi that contains the process of CT.</p> <p>Activate: Students are going to play a game based on the novel <i>Lord of the Flies</i>. (See Materials of the Lesson for its instructions) Students are going to be divided into two groups, both groups are going to be given a set of tasks that they must follow. The idea is that they work as a team. Everyone must help, if not they lose the game. (See Materials of the Lesson for its instructions)</p> <p>Closure: The students are going to be asked to bring a reaction paper based on the sixth and seventh chapters as homework.</p>	<p>Data-projector, whiteboard, marker.</p> <p>The novel</p> <p>Game's rules</p> <p>PPT of the game</p>	<p>The game is not going to be formally graded but it is part of the self-assessment questionnaire.</p> <p>The reaction paper is going to be formally graded</p>
Session 6 7/10/2015	<p>Being a good leader</p> <p>Leader vs Boss</p>	<p>At the end of the class the students will be able to identify and work on the characteristics of being a leader and also the will be</p>	<p>Engage: The teacher will read the students two different situations, the first one is a case of a bad/negative leader, while the second one is a case of a good/positive leader. Then the teacher asks the students to decide</p>	<p>Data-projector, whiteboard, markers</p>	<p>The advertisement posters are going to be formally graded.</p>

		<p>able to work collaboratively.</p>	<p>which of the situations represent the correct behavior of leaders.</p> <p>Study: The teacher shows the students the correct and incorrect behaviors of a leader, presenting that in a PPT.</p> <p>Activate: Students are going to create two advertisement poster/sign in which the differences of being good leaders and bad ones are going to be evaluated. This activity is going to be in pairs for them to work collaboratively.</p> <p>Closure: The students are going to be asked to bring a reaction paper based on the eighth and ninth chapters as homework.</p>	<p>Cardboard, markers, pencils.</p>	<p>The reaction paper is going to be formally graded.</p>
<p>Session 7 14/10/2015</p>	<p>Characters' features</p> <p>Different ways of conceiving the world</p>	<p>At the end of the class the students will be able to judge their attitudes towards the rest of the people.</p> <p>At the end of the class the students will be able to evaluate certain patterns in people's behavior.</p> <p>At the end of the class the students will be able to improve their drama skills and apply their knowledge of the novel when acting the role-play</p>	<p>Engage: The teacher start the class by asking the students "Who am I?" After all the students may respond "the teacher," he/she will start acting as some of the characters of the novel and will ask the same question, the students will have to guess the character the teacher is dramatizing.</p> <p>Study: The teacher presents a PPT that contains some of the characters' features without pointing out whom those feature come from. Students will have to create a mind-map using the content covered in the PPT.</p> <p>Activate: Students are going to be sitting in small groups (6 o 7 people). They are going to be given a paper randomly that contains the name of a character and its features, the students must act and behave like the character they were given. Then, the teacher will give them a thesis statement that the students are going to discuss (acting as the character they were given previously) The students have to share their answers and experience with the class.</p>	<p>Data-projector, markers, whiteboard</p> <p>Characters' names and features on a printed and cut paper.</p> <p>Themes and Symbols of the novel printed and cut. A bag to put them into.</p>	<p>The role play activity is going to be formally graded as part of the role-plays of the workshop.</p> <p>The reaction paper is going to be formally graded</p>

			<p>Closure: The teacher is going to give the students the topic of the presentation they must do the next week.</p> <p>The students are going to be asked to bring a reaction paper based on the tenth and eleventh chapters as homework.</p>		
<p>Session 8 21/10/2015</p>	<p>Sharing own ideas</p> <p>Respect</p>	<p>At the end of the class the students will be able to improve their speaking and arguing skills by presenting a 5 min-presentation.</p>	<p>Activate: The students are going to give a 5-min presentation in relation to a specific theme/symbol the teacher gives them. This is a group activity.</p> <p>Closure: The students are going to be asked to bring a reaction paper based on the twelfth chapter as homework.</p>	<p>Rubric to evaluate the students</p>	<p>The presentation is going to be formally graded.</p> <p>The reaction paper is going to be formally graded</p>

Unit 3: Have a Say!

Objective of the unit: The main objective of the unit is to encourage the students to have a critical opinion in relation to the novel, to support that opinion showing evidence from *Lord of the Flies* and its passages, to organize their thoughts to be clearly understood by others when expressing them orally in the discussions and debates.

The learning outcomes are going to be evaluated class-by-class into the activities of the units, such as the debate, in-class discussions and video presentation.. Some of activities are going to be graded and some other are not, but even though they are not graded, they are formative evaluated by the teacher, giving the students feedback and comments about the students' performance.

Session/Date	Contents	Learning Outcomes	Activities	Resources	Assessment
Session 9 28/10/2015	<p>Debate structure</p> <p>Taking turns to give arguments</p> <p>Discussing the novel's fragments or situations</p> <p>Developing one's position in a discussion</p>	<p>At the end of the class the students will be able to use the correct vocabulary and phrases to express agreement/disagreement.</p> <p>At the end of the class the students will be able to participate in a debate knowing the structure of it.</p>	<p>Engage: The teacher shows a video in which the debate structure is explained. https://www.youtube.com/watch?v=EDTk-Lt6sQ. The class discusses the structures of it.</p> <p>Study: The teacher gives the students a guideline that contains semi-fixed expression to express agreement, disagreement, clarification, cause and effect, among others.</p> <p>Activate: The students are going to start discussing in round tables in small groups (4-5 people) about certain fragments of the novel, they must express their thoughts and agreements on what is written. Then they must get together in groups of four, to form a debate team. A list of possible debate topics is going to be delivered for them to prepare their arguments. They are going to have up until next class to do so. The statement and the side part is going to be given the same day of the final debate.</p>	<p>Data-projector, whiteboard, markers.</p> <p>Controversial statements about the novel.</p> <p>Debate structure guideline.</p> <p>Printed and cut statements that contain fragments of the novel and a viewpoint about it.</p>	<p>The preparation for the debate is not going to be formally graded, but is a formative evaluation, as the students get the basis for the graded debate.</p>
Session 10 4/11/2015	<p>Have a Say!</p> <p>Expressing ideas</p>	<p>At the end of the class the students will be</p>	<p>Activate: Final Debate</p>	<p>Rubric of the Debate</p>	<p>The debate is formally graded.</p>

		able to take part in a debate, being either in favor or against a statement.			
Session 11 11/11/2015	Using media to express thoughts, ideologies, and viewpoints. Working collaborative	<p>At the end of the class the students will be able to improve their drama skills and apply their knowledge of the novel when acting the role-play</p> <p>At the end of the class the students will be able to apply the contents of the video making in order to edit their video.</p> <p>At the end of the class the students will be able to take some ideas from audiovisual source.</p>	<p>Engage: The students are going to watch some trailers related of the movie of the novel. After that, they are going to be given fragments of the novel that they are going to perform in groups.</p> <p>Study: The teacher explains what to the students what they are going to prepare for the video that they have to present the next class.</p> <p>Activate: The students get in groups and work on some ideas they want to develop into the video. The teacher gives them feedback about what they have done, and teaches how to use certain tools to edit the video. In the video the students must create, edit and present a video-clip, in which they have to re-create the novel's main themes by acting and adding certain viewpoints they have about it. It is not necessary for them to show all the themes present in the novel, but at least the one they believe is the most important. To make that decision they will apply their critical thinking skills. The video will have the aim of letting others know what is happening in the novel, and how the students understood the elements present on it. The video is going to be assessed by the following criteria:</p> <ul style="list-style-type: none"> - It must include relevant information from class discussions and the novel. - The project must be creative (not copied from Internet) - The soundtrack used/added must be coherent with the stories plot. - Every member of the group worked on the project. 	<p>Fragments of the novel printed and cut.</p> <p>Rubric of the video clip.</p> <p>Assessment criteria</p>	The role-play is going to be both a formative evaluation and a graded activity because it helps the students to prepare their final activity as well as it is part of the role-plays grades.

<p>Session 12 18/11/2015</p>	<p>Analyzing and understanding <i>Lord of the Flies</i></p>	<p>At the end of the class the students will be able to express their interpretations about the novel and include them in the creation of the video.</p> <p>At the end of the class the students will be able to share experiences with their classmates and talk about the new knowledge they acquired during the workshop.</p>	<p>Final Presentation: The students are going to present the video to the class. The teacher will evaluate the video-clip using the rubric, which includes all the features provided in the last lesson, such as content (of relevant information about the novel and class discussions), creativity (into the video-clip choices) coherence and cohesion of ideas, and participation.</p> <p>Closure: At the end of the class the students are going to respond the self-assessment questionnaire which will be responded individually.</p>	<p>Self-assessment.</p> <p>Rubric for the video clip</p>	<p>Both grades are part of the final grade.</p> <p>In relation to the Self-Assessment questionnaire the teacher is allowed to change the grade if she/he believes that the students deserves something better.</p>
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Sample Lessons

Session 5

Time	Stages (E-S-A)	Purposes of the stage	Roles
90 mins			
10 mins	Greetings and List		
10 mins	<p>Engage:</p> <p>The teacher starts the class by asking the students to play a short game. The game consists of a set of questions the teacher is going to ask aloud to the students who must respond YES, NO or DEPENDS. If the answer is yes, the students have to stand up. If the answer is no, the students must sit. And if the answer is depends, the students must sit and raise their hands.</p> <p>After the game, the teacher asks the students if they know the reason behind those questions. (answers may vary)</p> <p>Then the teacher explains that they were all questions that challenge their decision making, and that the class is about thinking critically.</p>	To motivate the students to participate into the class, and to introduce them into the new topic.	<p>Teacher's role:</p> <p>The teacher presents the game to students to play it.</p> <p>Student's role:</p> <p>Answer the questions of the teacher.</p>
30 mins	<p>Study:</p> <p>The teacher presents the topic of the class which is Critical Thinking, he/she defines it and explains how the critical thinking works (using the following Prezi, https://prezi.com/3lmtafnzkema/copy-of-critical-thinking-process/). Then, he/she explains the advantages of being a critical thinker which are: make well based decisions, evaluate the situation carefully,</p>	To present and explain the new topic to the students for them to know the procedures and basis of it.	<p>Teacher's role:</p> <p>The teacher in this stage is a facilitator of the information.</p> <p>Student's role:</p> <p>The students must pay attention and ask questions and make comments.</p>

<p>35 mins</p>	<p>and diminish the possibilities of making mistakes.</p> <p>The teacher asks the students respond the questions of the Engage Stage again, now using the correct procedure (the one explained in the Prezi presentation) to see if the answered changed.</p> <p>Activate:</p> <p>The teacher, now that students know the basis of critical thinking, asks the students to play another game called “<i>Lord of decisions</i>.” This game consists of a series of steps and questions that students must follow to be rescued. (See Material)</p> <p>The teacher divides the class into two main groups, and they must make decisions based on what they think the best answer is. At the end of the game, students are going to show their answers. If the answers are correct they will end the game as a complete group, if not, the group lose one person for each incorrect answer.</p> <p>The group that ends the game with more people is the winner and the one that is going to be rescued. If the group do not work collaboratively they immediately lose the game.</p>	<p>To put into practice the new topic for the students to activate their knowledge.</p>	<p>Teacher’s role:</p> <p>The teacher monitors the students’ performance and guide the game.</p> <p>Student’s role:</p> <p>The students have to play the game collaboratively applying the critical thinking procedure.</p>
<p>5 mins</p>	<p>Closure:</p> <p>The teacher congratulates the students for their participation, and reminds them to bring their reaction paper the next class. After that, he/she asks for doubts.</p>		<p>Teacher’s role:</p> <p>The teacher monitors, solves doubts and gives positive reinforcement to their students, motivating them to continue learning.</p>

Material of the Lesson

Yes, No, Depends questions that the professor is going to ask aloud.

Someone you do not like invites you to an expensive restaurant you'd love to try. Do you go just for the meal?
You haven't studied for a test. Would you cheat on it to get a good grade?
A friend of yours is applying for a job, he wants you to write a reference but you know he is not qualified. Do you refuse?
You are asked to draw a landscape in London, but the teacher explains that it is Paris. Do you correct his information?
You have broken your father's favorite bike because you were trying to do some pirouettes. Would you tell your father your irresponsibility?
Your best friend asks to borrow \$200,000 for a year. Do you charge interest?
Your little brother asks you if you have tried marijuana, and you did. Do you tell him a lie to prevent him from taking up the habit?
You hear a woman screaming in the parking lot behind your house in a sketch neighborhood. Do you try to help her?

Some questions were retrieved from: <https://quizlet.com/9224133/scruples-flash-cards/>

Critical Thinking - Prezi

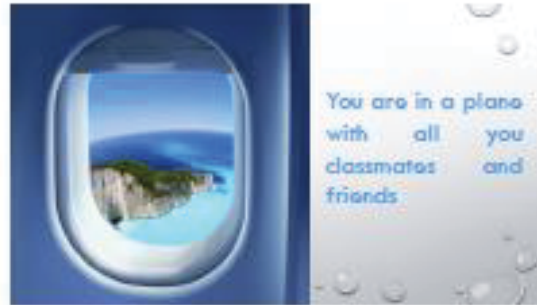
<https://prezi.com/3lmtafnzkema/copy-of-critical-thinking-process/>



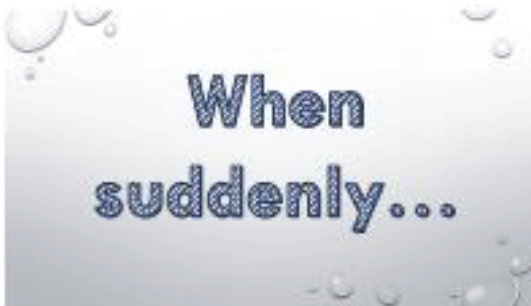
Lord of the discussions game (PPT)



1



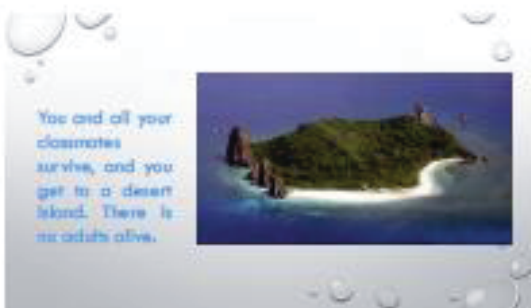
2



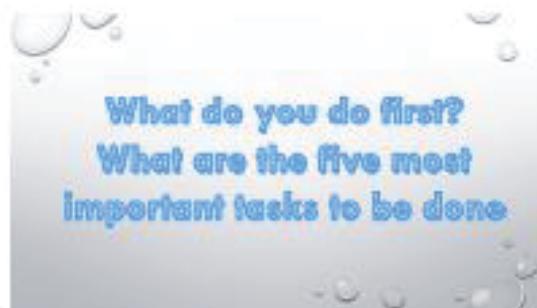
3



4



5



6



You will need someone to lead you...
 How do you decide who is the correct leader?
 Why did you choose that person?
 What aspects do you consider to make that decision?

7

FROM THE LIST CHOOSE THE MOST IMPORTANT ASPECTS THAT LEADER MUST HAVE AND RANK THE OTHERS IN ORDER OF IMPORTANCE




8

COME UP WITH THE 10 MOST IMPORTANT RULES AND THE CONSEQUENCES FOR BREAKING THEM



9

DIVIDE THE RESPONSIBILITIES TO THE GROUP AND MAKE SURE THAT EVERYONE PERFORMS THEIR ROLE



10

A HUGE TROPICAL STORM IS APPROACHING TO THE ISLAND, AND IT SEEMS TO BE VERY DANGEROUS



11



What do you do first?
 How do you organize everyone?
 What do you save?

12

CHECKING ANSWERS!

- DID YOU HAVE A PLAN?
- DID YOU HAVE A PLAN FOR BACKUP CREW?
- DID YOU CHOOSE ASSISTIVE/RESILIENT/PHYSICAL STRENGTH/AMBITION OR TENACITY AS THE BASIS OF CHOOSING THE LEADER?
- DID YOU CHOOSE INTENSITY AND CHARISMA AND DID NOT HAVE INTUITION AS SECOND OPTION?
- DID YOU CHOOSE INTUITION AND DID NOT HAVE A PLAN OR BACKUP CREW OR CHARISMA AS SECOND OPTION?
- NO LEADER IS PERFECT EVEN IF YOU DO NOT!

13

- DID YOU HAVE ENOUGH FOOD STOCKS FOR 4 PEOPLE / 1 PERSON / 1 OR 2 / 3
- WERE YOUR EYES AND HANDS ALWAYS UP AND FEAR IN THE EYES OF YOUR CREW/LEADER?
- DID YOU GET UP A PLAN OF SAVING FOR HELP?

14

WERE YOU RESCUED?



- CONGRATULATIONS IF YOU WERE

15



- KEEP ON TRYING IF YOU WERE NOT

16

Session 7

Time	Stages (E-S-A)	Objectives of the stage	Roles
90 mins			
10 mins	Greetings and List		
10 mins	<p>Engage: The teacher starts the class by asking the students “who am I?” the answer may be narrow and probably all of the students would say “our teacher.” After that, the teacher tells the students that he/she is going to act/ behave/ imitate certain people or character from the novel, for them to guess and respond the question “Who am I?” After having imitated some characters of the plot, the teacher presents the topic of the class which is the novel’s characters’ features.</p>	To motivate the students to get into the new topic.	<p>Teacher’s role: The teacher presents the question for them students to respond and guess the answer.</p> <p>Student’s role: Students have to participate and respond the question, they have to give reason that support their ideas.</p>
30 mins	<p>Study: The teacher starts this stage by saying that everybody has different personalities and that the same happens in the novel. The teacher presents the main features of the novel’s characters and how they are related to the novel symbols and themes by showing the students some images of those characteristics to the students whose they must guess the character they belong to. (See Material of the Lesson) Using that information students are going to create a mind map in which</p>	To consolidate students’ viewpoints regarding the characters’ features.	<p>Teacher’s role: The teacher in this stage is a facilitator of the information.</p> <p>Student’s role: The students must pay attention, ask questions and make comments.</p>

30 mins	<p>they organize the characters' features of each of them.</p> <p>After that the teacher asks the students to sit in groups of six or seven people.</p> <p>Activate: When the groups are already organized, the teacher gives each student a piece of paper randomly that contains the name of one of the characters of the novel. When every single student has their own piece of paper the teacher starts giving the instructions of the activity. The teacher is going to give a statement to each group that comprises an idea of a determined fragment of the novel, the students must discuss it, but acting and reasoning as the character they were given previously. The students must be critical thinkers when reasoning and acting as the <i>Lord of the Flies</i>' character.</p>	To demonstrate the students' understanding of the characters' way of conceiving the world. To enhance their personalities by participating in role-plays	<p>Teacher's role:</p> <p>The teacher monitors the students' performance and guide the activity.</p> <p>Student's role:</p> <p>The students will be able to form groups, discuss, and participate in the activity.</p>
10 mins	<p>Closure: The teacher gives the students the topic of the presentation that the students are going to perform the next class, while they are asked to get in groups of five. After that, the teacher reminds the students that they have to bring their reaction paper the next class.</p>		<p>Teacher's role:</p> <p>The teacher is a monitor who solve doubts and gives positive reinforcement to their students motivating them to continue learning.</p>

Material of the Lesson

Teacher's introductory performance



CHARACTERS	HOW TO ACT
Ralph	Calm, Democratic, Charismatic, Stick to the rules
Jack	Violent, Savage, Angry
Simon	Younger, pure, positive, helpful
Roger	Bully, violent, sadist, evil
Piggy	Wearing glasses, intelligent, suffering asthma, no social skills, fat

PPT Characters' features and images to be used in classes.

For complementary information check: <https://prezi.com/pvqiecf-gl3y/lord-of-the-flies-character-analysis/>



Characters' features

Who: Cool kid, pretty good leader	What: Loses his mind a little—whoops
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Intellectually superior, physically weak.






The Boat is dead, long live The Boat!




Who: Charismatic, evil other boy	What: Becomes a savage murderer (yikes)
--	---




NO HUNTING



Who: Timid, kind, wise, mature	What: Doesn't kill things (setting a high bar for the rest of us)
--	---



Who: Super creepy, sarcastic weirdo	What: Destroys sarcasms (and lives)
---	---







Now is your turn to participate...

Create a mind map organizing the character's relationship



Ralph is twelve years old with blond hair, and is the most charismatic of the group. He is described as being built "like a boxer," and is initially chosen as leader due to his many positive qualities. He maintains a conflict with Jack throughout the entire novel, attempting to keep order whereas Jack isn't concerned with it. Ralph and Piggy together represent the struggle for order and democracy.

Jack is about Ralph's age, with a skinnier build and red hair. His freckled face is described as being "ugly without silliness." From the very beginning, he seems to harbor emotions of anger and savagery. At first, he is the leader of his choir group, who become hunters as the book progresses. Finally, his savage personality and ability to tell people what they want to hear allows him to overtake Ralph as chief.

Piggy is a short and overweight boy who wears glasses and represents order and democracy. He is afflicted with asthma and doesn't care to do strenuous work on the island. He tries very hard to cling to civilization, and tries his best to keep peace. While probably the smartest boy on the island, he lacks any social skills whatsoever, and has trouble communicating or fitting in with the others. His glasses are a very important part of the book, as they are used over and over to start fires. Piggy's constant polishing of them shows his desire for clear-sightedness and civilization.

Simon is younger than the three boys above, but older than other littluns. He is very good and pure, and has the most positive outlook. He insists multiple times that they will get rescued, even when Ralph is strongly doubting the possibility. Simon often travels into his tranquil spot in the jungle, but also tries to help out when it is needed. He meets up with a pig's head skewered on a stick, which becomes known as the Lord of the Flies. Simon is killed soon afterward by all of the other boys who were caught up in a savage dance.

A small boy with dirty and shaggy black hair, **Roger** represents pure evil and wrongness, even more than Jack. He has no mercy, and is the first one to intentionally kill another boy on the island when he smashed Piggy with a boulder. He gets sadistic pleasure from torturing a pig and other boys on the island. Roger is one of Jack's most loyal helpers, and gladly carries out his orders.

Sam and Eric are two young twins who always travel and do everything together. Without each other, they are incapable of very much. They represent reliance and unity, and because of this become like one person referred to as Samneric. While seemingly loyal to Ralph, they eventually give in to Jack's threats and join his tribe. While Ralph hoped otherwise, the twins in the end disclose Ralph's hiding spot to Jack. The loss of civilization led them to lose any real sense of loyalty to others.

Topics for the presentation   

Savagery into the novel
Vision of the Civilization into the novel/the author
The representation of the conch
The meaning of the fire into the novel
Struggle in relation to power into the novel
Allegories used into the novel
The importance of Piggy into the novel
What represents Simon into the novel?

Session 9

Time	Stages (E-S-A)	Purpose of the stage	Roles
90 mins			
10 mins	Greetings and List		
10 mins	<p>Engage: The students are going to watch a video that explains how the debates are structured, here is the link https://www.youtube.com/watch?v=EDTk-Lt6sQ. It is a short video, and after watching it the teacher will ask the students to explain what was mentioned in the video. If the students understood the basis of the debate then the teacher will explain them that they must get in groups of 4 people to conform a team for the debate they are going to perform the next class. If the students still have doubts after watching the video, the teacher explains the structure of it and how it works. After the groups are formed, the teachers gives the students a guideline that contains the debate structure. The teacher must take notes of the group members and also give them the topics/themes of the novel they are going to argue.</p>	To introduce the students into the new topic, and to encourage them to take notes from audiovisual material.	<p>Teacher's role: The teacher introduces the class using a video, he/she is just a monitor.</p> <p>Student's role: Students have to take notes and participate in the class.</p>
40 mins	<p>Study: When groups are ready, the teacher shows the students some semi-fixed and fixed expressions that allow them to argue, agree or disagree when discussing a topic. The teacher explains to the students when</p>	To give the students the tools to argue respectfully and use the	<p>Teacher's role: The teacher in this stage is a facilitator of the information.</p>

	<p>and how those structures are used, and how relevant they are for the debate. After that the teacher shows another video for the students to prepare the debate. https://www.youtube.com/watch?v=tShavGuo0_E The teacher gives the assessment criteria of the debate.</p>	<p>correct words to do so.</p>	<p>Student's role: The students must pay attention and ask questions, and make comments.</p>
<p>25 mins</p>	<p>Activate: After getting information on how to prepare the debate, the students are asked to get in groups of four or five people. The teacher gives them some statements about the novel that they have to discuss by giving arguments to support their ideas. The statements are true and false ideas about the novel. Students are going to read them, agree or disagree with them giving evidence for having such a position. Some of the statements have to do with features of the characters or of the novel itself, some others label the novel into certain categories such as allegory, and some others are about the symbols of the novel. (see Material of the Lesson)</p>	<p>To practice and prepare the future debate, and also to develop a class discussion for the students to express their thoughts and ideas.</p>	<p>Teacher's role: The teacher monitors the students' performance and guide the activity.</p> <p>Student's role: The will be able form groups, discuss, and to participate in the activity.</p>
<p>5 mins</p>	<p>Closure: The teacher asks the students for doubts and reminds them to watch the videos and read the guideline to prepare their debate.</p>	<p>To clarify doubts and to help the students to prepare a good debate.</p>	

Material of the Lesson

First video: <https://www.youtube.com/watch?v=EDTk-Lt6sQ> 



Debate format Guideline:

First affirmative constructive (3 – 5 minutes) can be completely written and learned in advance!

Introduction

- Opening - state your name and partner's name and that you are speaking for the affirmative; express pleasure for opportunity to debate the topic; state the resolution
- Define key terms
- Present your thesis statement to show where you are going, e.g., *This is a serious problem and the present system will not solve the problem; our plan will solve the problem*

Body

- Describe the issue, using a combination of logos, ethos, and pathos
- Support the affirmative case with 4 – 6 contentions, have at least 3 supporting pieces of evidence and reasoning (save at least 1 for rebuttal)
 - Establish the need for change – why this is a serious problem (qualitative/quantitative)
 - Establish the harm of the present system – people or other living beings are hurt physically, emotionally, financially, socially
 - Establish how the present system contributes to the problem (inherency)
- Briefly introduce your plan and how it solves the problem

Conclusion

- Summarize your position. Say "Thank you."

First negative constructive (3 – 5 minutes)

Introduction

- Greet - state your name and partner's name and that you are speaking for the negative; express pleasure for the opportunity to debate the topic of ____
- Either accept the affirmative's definitions or correct definitions presented by affirmative
- Describe the issue from the point of view of the negative
- Introduce your case with your thesis statement: *"We intend to prove that there is no need to ..."*

Body

- State negative philosophy by presenting 4 – 6 contentions; have at least 3 pieces of evidence and reasoning to support them (save at least 1 to reestablish during rebuttal)
 - Refute the need for change; explain why the status quo is preferable (defend present system)
 - Deny that the present system contributes to the problem (inherency)
 - Why there is no reason for change; diminish significance (quantitative/qualitative)
 - Why change could be worse than the present system
- Attack the need for a plan, possibly why it will cause more harm than good
- (Optional advanced strategy! You can accept that the status quo could be changed in a MINOR way; then introduce a counter plan that is significantly different from the affirmative's plan.)
- Clash: Refute affirmative's points with evidence and reasoning

Conclusion

- Summarize the negative case so far. Say "Thank you."

Second affirmative constructive (3 – 5 minutes)

Introduction

- Present overview of the debate so far, contrasting affirmative and negative positions
- Defend definitions of terms and topicality, if necessary
- Present a thesis statement to show where you are going, e.g., _____ is a problem that must be solved and our plan will do it.

Body

- Attack the negative philosophy defending the present system, especially harm and significance
- Clash: Directly address each of the specific challenges issued by the negative
- Reestablish why change is necessary
- Explain your plan with details; describe the benefits of the plan, how the plan will solve the problem

Conclusion

- End with an appeal to adopt the resolution. Say "Thank you."

Second negative constructive (3 – 5 minutes)

Introduction

- Review / reinforce negative philosophy
- Present thesis, e.g., *We will prove that there isn't a problem, that the plan is bad, that the plan is unnecessary*

Body

- Present contentions, attacking the plan as undesirable, unable to solve needs, or unnecessary
 - Practicality, workability – specific elements of the plan
 - Solvency – demonstrate that the plan is not capable of solving the problem
 - Disadvantages – explain that more harm will result from the plan than the status quo
 - Injustices – explain that the plan affects some individuals or groups more than others
 - Deny the supposed benefits of the plan
- If the affirmative neglected to present a plan, make a HUGE deal of its omission
- Clash. Counter all affirmative challenges directly and specifically
- Refute the affirmative case as a whole

Conclusion

- Summarize problems of the plan; say: *That is why we cannot adopt the resolution. Thank you.*

First negative rebuttal speech (2 – 3 minutes) – summarize and reiterate

- Clash: Refute the arguments introduced by the second affirmative, point by point
- Again attack affirmative's justification for change
- Summarize the entire negative block
- End with instructions: *We must not allow . . .*

First affirmative rebuttal speech (2 – 3 minutes) –*be the savior- regain control after 8 negative minutes!*

- Refute negative's plan objections; point out fallacies in reasoning
- Rebuild your case at major points of attack; offer new evidence to support your contentions
- Clash. Respond to all the arguments from the second negative constructive arguments and first negative rebuttal; defend and resupport the arguments you can

Second negative rebuttal speech (2 – 3 minutes) - *last chance for the negative side to speak*

- Rebuild your case at major points of attack; offer new evidence to support your contentions
- Explain why your side should win: Review plan objections and disadvantages, refuting affirmative's responses; point out any issues dropped by the affirmative
- Summarize the negative position in a dramatic way; call for rejection of the proposal
- Thank the audience and judge(s)

Second affirmative rebuttal speech (2 – 3 minutes) - *last speech!*

- Point out any arguments dropped by the negative; these are considered your points now
- Respond to objections negative made to your plan and point out those that were dropped by the second negative rebuttalist; dropped arguments are conceded arguments!
- Remind the judges of your arguments and why they are more important than the negative's
- Be dramatic in your big picture. Make your audience care! End with a strong appeal to adopt the resolution, to accept the proposal.
- Thank the audience and the judge(s)

Guideline about expressions, semi-fixed, fixed chunks to express agreement, disagreement, and add ideas for a debate: 📄

EXPRESSIONS FOR DISCUSSION AND DEBATE	
<p>Asking someone for their opinion about a topic</p> <p>Yes/No Questions</p> <ul style="list-style-type: none"> ▪ <i>Do you believe in ...?</i> ▪ <i>Do you believe in ...?</i> ▪ <i>Do you think we should ...?</i> ▪ <i>Do you think everybody should ...?</i> ▪ <i>Do you think that...?</i> ▪ <i>Would you consider ...?</i> ▪ <i>Would you ever consider ...?</i> <p>OR Questions</p> <ul style="list-style-type: none"> ▪ <i>Are you for or against ...?</i> ▪ <i>Would you prefer...?</i> ▪ <i>Would you rather ...?</i> ▪ <i>What is better: - ... or ...?</i> <p>WH Questions</p> <ul style="list-style-type: none"> ▪ <i>What do you think of ...?</i> ▪ <i>What do you think of ...?</i> ▪ <i>What do you think of package holidays?</i> ▪ <i>What do you think is the problem between ... and ...?</i> ▪ <i>What do you think is the problem with ...?</i> ▪ <i>What do you think are the causes of ...?</i> ▪ <i>What are the advantages and disadvantages...?</i> <p>Negative Yes/No Questions</p> <ul style="list-style-type: none"> ▪ <i>Don't they...?</i> ▪ <i>Don't you think it's better to ...?</i> ▪ <i>Don't you understand that ...?</i> ▪ <i>Don't you see that ...?</i> ▪ <i>Can't you see that ...?</i> ▪ <i>Wouldn't it be better to ...?</i> ▪ <i>Wouldn't it be wiser to ...?</i> ▪ <i>Wouldn't you agree that ...?</i> ▪ <i>Why shouldn't they?</i> <p>Delaying Strategies</p> <ul style="list-style-type: none"> ▪ <i>I can't answer that directly.</i> ▪ <i>I'll need time to think about that.</i> ▪ <i>That's a very interesting question, because...</i> 	<ul style="list-style-type: none"> ▪ <i>That's a difficult question to answer, because...</i> ▪ <i>That's a tough question to answer, because...</i> ▪ <i>To be honest, that's a difficult question, because ...</i> ▪ <i>That's a very good question. The reality is that ...</i> ▪ <i>What do you mean by that?</i> ▪ <i>What do you mean by ...?</i> ▪ <i>Well, it depends on what you mean...</i> ▪ <i>Well, if you ask me, it all depends on your circumstances ...</i> ▪ <i>Well....</i> <p>Asking someone information</p> <ul style="list-style-type: none"> ▪ <i>I'd like to know</i> ▪ <i>I'm interested in</i> ▪ <i>Could you tell me...?</i> ▪ <i>Could I ask about ...?</i> ▪ <i>Do you know if...?</i> ▪ <i>Do you know what...is?</i> ▪ <i>Do you happen to know whether or not...?</i> ▪ <i>Do you happen to know what.... Is?</i> <p>Presenting arguments</p> <p>Presenting the most important point</p> <ul style="list-style-type: none"> ▪ <i>The main thing is...</i> ▪ <i>The most important thing is...</i> ▪ <i>Primarily</i> ▪ <i>Most importantly,</i> <p>Presenting a number of arguments</p> <ul style="list-style-type: none"> ▪ <i>First of all, ...</i> ▪ <i>Firstly, ...</i> ▪ <i>Well, firstly ...</i> ▪ <i>To begin with, ...</i> ▪ <i>I'd start by ...</i> ▪ <i>For a start, ...</i> ▪ <i>There're two points here. Firstly, ... Secondly, ...</i> ▪ <i>There are two problems here.... Moreover</i> ▪ <i>You also have to consider</i>

Adding an argument

- *Also, ...*
- *Again, that depends on ...*
- *In addition, ...*
- *What's more, ...*
- *I might add that...*
- *Perhaps I should also mention...*
- *Not to mention the fact that ...*
- *Plus the fact that...*
- *Not only that, but...*

Giving your opinion about a topic

Expressing a strong opinion

- *In my opinion, ...*
- *In my view, ...*
- *In my reckoning, ...*
- *I strongly believe in ...*
- *I definitely think that ...*
- *Well, if you ask me, ...*
- *Well, I think ...*
- *I believe*
- *I strongly believe*
- *I have a reason to believe*
- *I'm sure that...*
- *I'm pretty sure that...*

Expressing a strong value (It's / They're + value adjective)

- *It's a nonsense to ...*
- *... It's a scandal, because ...*
- *It's perfect for ...*
- *It's wrong... Likewise, ...*
- *They're ideal ...*

Expressing certainty

- *According to government statistics, ...*
- *Actually, ...*
- *In fact, ...*
- *Clearly, ...*
- *Obviously, ...*
- *People have always ...*
- *People just won't continue to ...*
- *Without doubt, ...*
- *There's no doubt that*
- *Undoubtedly*
- *Surely, ...*

Agreeing

Expressing complete agreement

- *Exactly!*
- *Precisely!*
- *Totally!*
- *Absolutely!*
- *That's right!*
- *Correct!*
- *You're right!*
- *You're so right!*
- *That's so true!*
- *I couldn't agree with you more!*
- *I'm with you on that*
- *That's just what I was thinking!*
- *That's exactly what I think.*
- *That's a good point.*
- *That's just how I see it.*
- *My feelings exactly.*
- *I'll say!*
- *You can say that again!*

Agreeing in part

- *Yes, perhaps, however ...*
- *Well, yes, but ...*
- *Yes, in a way, however ...*
- *Hmm, possibly, but ...*
- *Yes, I agree up to a point, however ...*
- *Well, you have a point there, but ...*
- *There's something there, I suppose, however...*
- *I guess you could be right, but ...*
- *Yes, I suppose so, however ...*
- *That's worth thinking about, but ...*

Expressing conditional agreement

- *I'd agree with you if ...*
- *I'd certainly agree if you're thinking of ...*

Disagreeing

Expressing complete disagreement

- *I don't think so!*
- *I disagree*
- *I disagree entirely.*
- *I'm afraid I can't agree.*
- *I'm afraid you're wrong*
- *On the contrary!*
- *Definitely not!*
- *Rubbish!*
- *Nonsense!*
- *That's ridiculous!*
- *Never in a million years!*
-

Using irony to express disagreement

- *Come off it!*
- *Come on!*
- *Do you really think so?*
- *What!*
- *You can't actually mean that!*
- *You can't be serious!*
- *Are you pulling my leg?*
- *Are you kidding?*
- *You must be kidding!*

Dismissing an argument as irrelevant or improbable.

- *That isn't the point.*
- *That's highly debatable.*
- *That's highly unlikely.*

Disagreeing diplomatically (through doubt)

- *I wonder whether that's the case.*
- *Hmmm, I'm not sure about that..*
- *I'm not sure (that) it works like that.*
- *I'm not so sure about that.*
- *I'm not so certain*
- *Well, I'm not sure whether you can really ...*
- *Well, I don't know...*
- *Well, it depends ...*
- *I'm inclined to disagree with that...*

Disagreeing in part (appeal to logic)

- *Not necessarily*
- *That doesn't necessarily follow.*
- *That's not necessarily true*
- *That isn't strictly true.*

Countering

Countering directly (through antithesis)

- *But*
- *But who can say that ...?*
- *But why ...?*
- *But if ...*
- *But surely, ...*

Countering politely (through agreement followed by antithesis)

- *Yes, but remember that*
- *Yes, but it isn't that ...*

Countering politely (through partial agreement followed by antithesis)

- *That may be so, but ...*
- *That may be true, but ...*
- *That may be so, ...*
- *That might have been the case once, but ...*
- *Well, maybe they do, but ...*
- *You may be right about ..., but ...*
- *Maybe...But the problem is ...*
- *That's a good idea, but...*
- *That's a good point, but...*
- *I'd love to, but...*
- *That would be great, except that...*
- *That may be so, but...*
- *Possibly, but...*
- *..., but what I'm concerned with is...*
- *..., but what I'm afraid of is ...*
- *..., but what bothers me is ...*
- *..., but what I don't like is ...*
- *..., but what I'm concerned with is...*

Countering using "after all" "at least" "even so" both for concession and antithesis

- *... After all, ...*
- *At least there's ...*
- *But at least...*
- *Well, even so, ...*

Logical Argument

Questions or conclusions based on conditions with "if"

- *If ..., why don't they just ...?*
- *What if ...?*
- *And what happens if ...?*
- *What would happen then if ...?*
- *If that is so ..., (then)*
- *That would be true if...*
- *You would be right if...*
- *That would make sense if...*
- *It'd be O.K. if ...*

Questions based on conditions with sentence adverbials "then" and "so"

- *But if you... Then how do you go about ...?*
- *Then can you tell me what's wrong with ...?*

Expressing Cause and effect

Cause

- *The reason why... is ...*
- *The reason why ... is that ...*
- *Due to ...,...*
- *Because...*
- *Because of...*
- *Because...,*
- *Since...,*
- *...is why...*

Result

- *For this reason,...*
- *For this reason alone, ...*
- *Owing to this, ...*
- *This is why ...*
- *That's why...*
- *This is the reason why ...*
- *Therefore*
- *So*
- *As a result*
- *Consequently,...*
- *Thus, ...*

Clarification

Asking someone to repeat

- *Pardon me?*
- *Pardon?*
- *Excuse me?*
- *Sorry?*
- *I'm sorry?*
- *I beg your pardon?*
- *Could you say that again?*
- *Would you repeat that please?*
- *Would you mind repeating that please?*
- *Sorry, what did you say?*
- *Sorry, what was that?*
- *What's that again?*

When you can't follow the logical progression in someone's argument

- *You lost me there.*
- *I'm lost.*
- *I'm not following.*
- *I don't follow.*
- *I didn't get that.*

Asking for clarification through short Yes/No Questions inviting illustration or example.

- *And are they right?*
- *Does that make it ok?*
- *Can you be a bit more specific?*
- *Are you saying that ...?*
- *Are we talking about ...?*

Clarification through "What" or "How" Questions inviting illustration or example.

- *What's wrong with that?*
- *What's wrong with ...?*
- *What do you mean?*
- *What do you mean by ...?*
- *What are you trying to say?*
- *In what way?*
- *How do you mean?*
- *Why do you say that?.*
- *Why is that*
- *Why not?*
- *Can you explain why ...?*
- *Why do you think that?*

Giving clarification / Reiteration through reference to subject

- *I'm talking about ...*
- *I'm saying that ...*
- *What I'm saying is that ...*
- *The whole point of this is that ...*
- *That's what this discussion's about.*
- *I'm talking about ...*

Giving clarification after misunderstanding

- *What I mean is ...*
- *What I meant is ...*
- *What I'm saying is ...*
- *What I'm trying to say is ...*
- *Don't get me wrong ...*
- *Don't misunderstand me ...*
- *Let me put it another way, ...*
- *That's not what I said ...*
- *That's not what I meant*
- *What I said was ...*
- *What I really said/mean/meant ...*
- *You must have misunderstood me ...*
- *Let's get it straight ...*

Illustrating a point

- *For example, ...*
- *For instance, ...*
- *Take for example ...*
- *A classic example of this is ...*
- *A classic example of this would be ...*
- *To illustrate my point ...*
- *Let me give you an example ...*
- *Just as an example, let me ...*

Expressing solutions and alternatives

- *The solution is to ... Then you will ...*
- *The best way to ... is ...*
- *To ..., you really have to ...*
- *There are many choices. You can ... You can ...*
- *Alternatively, ...*
- *Instead, ...*
- *The alternative is ...*

Interrupting

Polite interruption

- *Sorry, but ...*
- *May I say something?*
- *May I add something?*
- *May I ask a question?*
- *I'd like to say something about that*

Holding the floor

- *Hold on*
- *Hold on a second*
- *Yes, I was about to mention that.*
- *Well, I was about to come to that*
- *Sorry, I haven't finished yet*
- *... I haven't made my point yet*
- *... I'm about to make my point*
- *... I'm almost done*
- *... If you could just give me a second*
- *... If you let me finish, I'll tell you!*
- *Please let me finish*
- *Could you wait until I'm done?*
- *I'm talking here!*
- *Would you let me finish?*
- *Would you hold on a second?*

When two people start speaking at the same time

- *Please*
- *Go ahead*
- *You first*
- *Please, I can wait*
- *It wasn't all that relevant*
- *It wasn't important*
- *Never mind.*

Specific cases

- *In that case*
- *In that respect*
- *If you are talking about ..., then ...*
- *As far as that goes ...*
- *On that point ...*

Exceptions

- *There are exceptions, of course...*
- *One should mention, or course...*
- *An exception to that is...*
- *This does include...*
- *Except of course...*
- *One exception is...*
- *Another exception is...*

Getting back to the point

- *Anyway*
- *In any case,...*
- *To return to...*
- *Returning back to...*
- *To get back to the point...*
- *Let's get back to the point...*
- *Where was I?*
- *What were we talking about?*

Generalizations

- *Generally,...*
- *In general, ...*
- *As a rule,...*
- *Usually,*
- *Typically,*
- *By and large,*
- *On average,*
- *Generally speaking,*
- *Speaking in general terms,...*

Conclusions

- *To make a long story short, ...*
- *So in short,...*
- *So you see ...*
- *So, finally,...*
- *So,...*
- *All in all,...*
- *In the end,...*
- *To conclude, ...*
- *To sum up, ...*
- *To summarize, ...*
- *Summing up, ...*
- *To put it simply, ...*
- *To put it in a few words, ...*
- *In a nutshell, ...*
- *In brief, ...*
- *To be brief,...*

Second video: https://www.youtube.com/watch?v=tShavGuo0_E 



Statements about the novel ✂-----🖨

There is no allegories present into the novel
The fire into the novel represents hope
The conch into the novel represents order
Piggy's eyeglasses represent technology into the novel
Ralph represents democracy into the novel
Jack represents the savage side that is part human nature
Roger represents the evil part of the human being
Golding wants the reader to understand much more than a simple story

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Appendix (1)



Questionario

El propósito de este cuestionario tiene un fin investigativo para el Proyecto de Título de una alumna de la PUCV de la carrera de Pedagogía en Inglés, por lo tanto, no existen respuestas incorrectas en él, pero se solicita al encuestado que responda con completa honestidad TODAS las preguntas que en él se encuentran. De antemano se agradece la participación voluntaria de los encuestados.

SE RUEGA ENCERRAR EN UN CIRCULO LA RESPUESTA Y/O RESPUESTA ESCOGIDA.

Colegio: Santo Domingo de Guzmán de Valparaíso

1. Curso: 4to Medio A – B
2. ¿Cuál es tu sexo?
 - a) MUJER
 - b) HOMBRE
3. ¿Cuál dirías tú que es tu nivel de inglés?
 - a) BASICO
 - b) INTERMEDIO
 - c) AVANZADO
4. ¿Cuál es tu mejor habilidad en idioma inglés?
 - a) SPEAKING (HABLAR)
 - b) LISTENING (ESCUCHAR)
 - c) READING (LEER)
 - d) WRITING (ESCRIBIR)
5. ¿Te gusta leer?
 - a) SI
 - b) NO
6. ¿Cuán a menudo lees?
 - a) A DIARIO
 - b) 1 A 3 VECES POR SEMANA
 - c) 4 A 6 VECES POR SEMANA
 - d) 1 A 2 VECES AL MES
 - e) NO LEO NADA APARTE DE LO DEL COLEGIO
7. Cuando lees, ¿qué buscas en un libro? (Puede ser más de una)
 - a) ENTRETENCION
 - b) APRENDER COSAS NUEVAS
 - c) AUTOAYUDA
 - d) REFLECCIONAR ACERCA DE TEMAS TRATADOS EN EL LIBRO
 - e) CONOCER OTRAS CULTURAS
 - f) LEER UNA HISTORIA
 - g) LEER ENTRELINEAS Y ENTENDER MAS ALLA DE LO QUE LEO
 - h) SENTIR OTRAS EMOCIONES
 - i) OTRO: _____



B. ¿Cuál es tu libro favorito? Nómbralo

9. Si lees un libro, ¿Qué tema te gustaría encontrar en él?(Puede ser más de una, hasta tres)

- a) ROMANTICISMO
- b) POLITICA
- c) HISTORIAS FANTASTICAS
- d) MAGIA
- e) AUTOAYUDA
- f) OTRO: _____

10. ¿Cuántos libros has leído fuera de los que pide el colegio?

- a) 0 A 2
- b) 3 A 5
- c) 6 A 8
- d) 9 A 11
- e) OTRO: _____

11. ¿Conoces alguno de los siguientes términos? Marca LOS QUE CONOCES, y defínelos brevemente

- a) METAFORA: _____
- b) DISTOPIA: _____
- c) UTOPIA: _____
- d) ALEGORÍA: _____

12. ¿Si te dieran a escoger, como preferirías trabajar?

- a) SOLO
- b) PAREJAS
- c) TRÍOS
- d) GRUPOS DE 4 O MÁS

13. ¿Qué actividades te gustan para la discusión de ideas?

- a) DEBATE
- b) MESA REDONDA
- c) DISCURSOS
- d) PRESENTACIONES GRUPALES
- e) OTRO: _____

14. ¿Asistirías a un taller de Literatura Inglesa si éste se dictara en tu colegio?

- a) SI
- b) NO

¡Muchas gracias por su ayuda y participación!

Appendix (2)

Lord of the Flies: a summary

William Golding's *Lord of the Flies* is a dystopic and allegorical novel written during the World War II, in which a group of boys get to an island after their plane was shot because of the war, the survivors come together and started to rule the situation first by stating their leader who was democratically elected, Ralph. After a series of events another boy, Jack, who had an unhealthy obsession with the idea of hunting and killing pigs, started questioning Ralph's leadership, whose ideas were mainly to help the group to be rescued. The two boys have very different conceptions of what should have been done in the situation they were in. Ralph was able to start a fire using his friend Piggy's eyeglasses.

Little by little Jack started to gain adherents and he formed another group, that in a way followed his dictatorial orders. While Jack and Piggy, his intellectual friend, were left apart, due to the fact that they didn't share Jack's wildness.

In the plot, there is a moment in which the boys go to explore the island. That is when they see the pilot's corpse after his ejection from the plane when it was shot. They were afraid of it, and then they named it as the beast. As Jack's "soldiers" were trained to kill pigs and therefore to kill the beast, they were extremely wild and even violent, killing some of the important characters in the plot.

Indeed, at a moment, Simon, the most innocent and spiritual boy realized that the beast was not what they think but the pilot, as he knew the truth, he went to tell everyone the news, and he was killed by mistake on the Jack's soldiers hand, because they thought it was the beast.

As Ralph and Piggy were not part of the Jack's group, it could not start a fire, to roast the pigs they hunt, without Piggy's glasses, then they decided to steal the glasses by using the force, and they did it. Piggy decides to go to regain them, but unfortunately he is crashed with a stone that hit him on his head.

After Sam and Eric decide to join the tribe and Piggy dies, Ralph is left alone having no followers. Jack and his tribe decide to kill Ralph because he is the only individual left not on Jack's side, which shows the dictatorial and wild way of thinking that Jack has. He is chased to the beach where something unexpected happens. a navy officer appears and look at them.